

By Bernhard Berenson

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NORTH ITALIAN PAINTERS OF THE RENAISSANCE

By

BERNHARD BERENSON

AUTHOR OF "FLORENTINE PAINTERS OF THE RENAISSANCE,"
"VENETIAN PAINTERS," "CENTRAL ITALIAN PAINTERS
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by tomorrow I have, however, inserted, on the inspection of photographs, some few pictures in public places and relatively permanent private collections without having seen the originals. But in this I have used extreme caution, for only the other day I had a sharp reminder of its need. In the excellent Braun photograph of the Czartoryski portrait of a curled and perfumed minion there seemed to be clearly recognisable the hand of Sebastiano del Piombo, in a very Raphaelesque phase, it is true, yet Sebastiano. A glance at the original sufficed to dispel the error. The work is Raphael's.

The lists will be found sprinkled with interrogation points. These do not all have the same meaning and as the resources of typography can indicate doubt, but not the shade of doubt, the student must be left to discover for himself the various reasons for uncertainty. In the larger number of cases it means that I arrived at no satisfactory conclusion regarding the picture in question. One could have omitted it. It seemed more courageous and helpful to include it, and thereby to put the

student on what I hoped was at least the right track. Some of the interrogation points mean that a long time has passed since I have seen a picture, and that I do not know what I should think of it now, or that I do not know whether it is still to be found where I saw it.

Of course I have received much help from other writers and from friends. In the first place, from Morelli. He knew his Milanese even better than other schools. It has happened again and again that my own researches have compelled me to return to his conclusions after having departed from them. Bernardino de' Conti is a case in point. Fifteen years of tossing backward and forward over this incredibly unequal painter have brought me back to the problem as Morelli left it. To Dr. Frizzoni my indebtedness is scarcely less. I owe acknowledgment to the various books or articles of Count Malaguzzi Valeri, of Dr. W. von Seidlitz, and of Mr. Herbert Cook on Milanese art; of Count Carlo Gamba and Dr. J. P. Richter on the Veronese; of Prof. Adolfo Venturi and Dr. Corrado Ricci on the school of Ferrara-Bologna.

I am grateful for assistance in word and deed to my friends Don Guido Cagnola, Dr. Frizzoni, Cav. Luigi Cavenaghi, and Signor Aldo Nosedà at Milan, and to Count A. Baudi de Vesme at Turin. Count Vesme, with a generosity of which I have never found the parallel, put at my disposal his notes and photographs concerning Defendente, which made it easy for me to see most of the pictures, and along with them the romantically picturesque villages where they are guarded. Which admonishes me to make my last confession. I have at times mentioned an unimportant picture because it is to be seen in delightful surroundings after a journey through beautiful country; and I have not always directed the pilgrim of beauty to repeat my experiences in Lombard market-towns where every sense is offended. To be obliged to linger in them between infrequent and uncertain trains is little short of imprisonment. They should be approached (if at all) in a motor car, which furnishes a ready escape; and that I was enabled to see many of them in this least disagreeable fashion is due to my dear friends

Lucien Henraux and Carlo Placci. I thank them for other trips as well, trips through Italian hill country, when all the days carried to the evening the buoyancy of morning.

B. B.

SETTIGNANO,

February, 1907.

NORTH ITALIAN PAINTERS OF THE RENAISSANCE

I.

Painting in Northern Italy had its share in the successes and failures of mediæval Italian art. It was lit up by the Byzantine glow radiating from Duccio, and quickened, as in the rest of the peninsula, by the genius of Giotto. Many an unknown shrine in the Milanese, the Veronese, and the Paduan territories retains to this day frescoes of no less interest than the average of contemporary mural decoration in Florence or Siena. But no imposing artistic personality appeared in the vast region between the Alps, the Apennines, and the sea, until, in the second half of the fourteenth century, Altichiero Altichieri of Verona began to practise his art.¹

¹ Unfortunately the bulk of his authenticated work at home

The only considerable fragment of his which remains in his native town, the fresco in S. Anastasia, where three gentlemen of the Cavalli family are presented by their patron Saints to the Madonna, is certainly one of the few great works of art of the later years of the Trecento. The large simplicity of the design, the heraldic pageantry of the costumes, the grandeur of the Saints, the impressiveness of the Virgin, the comely faces of the angels, give their painter a place among Giotto's followers second to none in Florence itself, not even to Orcagna, whom Altichiero so unexpectedly resembles. Giotto's seed, we are tempted to think, has found here a richer soil. But enthusiasm grows somewhat cooler before the frescoes at Padua. It is true that as regards colour they have every advantage of Florentine painting during the same years: they are more gorgeous, better fused, has perished and his share in the two cycles of frescoes at Padua is uncertain. His countryman D'Avanzi worked with him, and many futile attempts have been made to assign this bit to one and that to the other. There are slight differences of quality, no doubt, but the inspiring and guiding mind is one, and surely Altichiero's. For our present purpose, the paintings in the Santo and in the contiguous chapel of St. George may count as his.

and altogether more harmonious. In design, too, excepting always Orcagna's, no work of a contemporary Tuscan has their excellence. Yet with all their merits they are disappointing in the comparison, for nothing Tuscan great enough to have their qualities would have had their faults.

Their qualities, in so far as they have not already been pointed out in the description of the Verona fresco, consist in clearness of narration, effective massing and fine distances. The compositions and facial types are so fresh and memorable that they left their mark upon Veronese painting as long as it remained worthy of being called an art, and supplied Padua and even Venice with some of the most admirable motives of their respective schools. Architecture is handled with the loving precision of a Canaletto, and perspective, although naive and unmathematical, is seldom wanting. The portrait heads, besides being vigorous straight forward, and dignified, are individualised to the utmost limits permitted by form in that day, while to this gift of direct observation is added a power of rendering the thing seen surpassed by Giotto alone.

But with these qualities Altichiero combines many faults of those later Trecento painters who never came near him in other ways. He has their exaggerated love of costume and finery, their delight in trivial detail, their preoccupation with local colour. He lacks distinction, he fails to be impressive, he misses spiritual significance. The accessories absorb him, so that the humorous trivialities which life foists upon the sublimest events, at his hands sometimes receive more tender care than the principal figures. Thus while he masses well, he is too eager for detail not to overcrowd his compositions. Not a single one has that happy emptiness which makes you breathe more lightly and freely before the best compositions of a Giotto, a Simone Martini, or an Orcagna. Altichiero reduces the Crucifixion to something not far removed from a market scene, and the spectator is in danger of forgetting the Figure on the Cross by having his attention drawn to a dog lapping water from a ditch, a handsome matron leading a wilful child, or an old woman wiping her nose. The artist is so little heedful of the highest artistic economy

that he constantly abandons it for the passing fashions of the day. One of these fashions was a delight in contemporary costume, and Altichiero clothes his figures accordingly, bartering impressiveness for frippery; although, as if to prove that he really knew better, he scarcely ever fails to drape his protagonists, whether they be St. George, St. Lucy, or St. Catherine, with the amplitude, simplicity, and sweep of Giotto's grandest manner. Another of the fashions of the day was what might be called "local colour," an attention to some of the obvious characteristics of time and place. As nearly all sacred and much of legendary story has the Orient for a background, Altichiero misses no chance of introducing the Calmuck faces and pigtails of the most prominent Orientals of his time, the Tartar conquerors. Had the Inquisition been as meddlesome then as it became two hundred years later, the first great Veronese painter might have had to answer before its tribunal to charges as many and as well founded as were brought against the last great master of that school. Paolo Caliari, it will be

remembered, was put on trial for filling his 'Feast in the House of Levi'—a much less solemn theme than that treated by Altichiero—with dwarfs, parrots, and Germans

Altichiero's faults, I repeat, might easily be matched in Tuscany, but not in combination with his qualities. It is worth while to insist on this point, because we shall discover it to be highly characteristic of most North Italian painters. They are apt to be out of tone spiritually, they find it difficult to keep to one moral and emotional atmosphere, they are more active with their hands than with their heads. One would almost think that with the mass of them, as indeed with all Northern peoples, painting was rather a matter of reflex action than of the eliminating, transubstantiating intellect. And it goes some way to confirm the truth of this generalisation that there would be no difficulty in supposing that, had Altichiero and Paolo changed places we should never have known the difference. In other words, that Altichiero in the sixteenth century would have been a Paolo, and Paolo in the fourteenth an Altichiero.

II

Altichiero had scarcely ceased covering wall spaces with the pomp and circumstance of mediæval life, when his task was taken up by his better known Renaissance follower, Vittorio Pisanello. The larger part of this artist's work, in fact all his decoration of great houses and public palaces, has perished. Even now, after earnest efforts to gather together the strewn limbs of his art, only six paintings of his can be discovered—two frescoes, two sacred subjects, and two portraits. His renown as a painter has therefore been eclipsed by his fame as a medallist. And, in truth, never since the days when Greek craftsmen modelled coins for proud city states, has there been such a moulder of subtle reliefs in miniature. Yet Pisanello himself never signed his name without the addition of the word *PICTOR*, and it was as a painter that he received the stipends of princes and the adulation of poets.

Although he was much more modern than his master, there was nothing in his paintings to startle princes and poets, or even less distinguished persons, whose education in art con-

sisted then, no doubt, as it does now, in confirming a fondness for the kind of picture to which their eyes had grown accustomed during childhood and youth. Pisanello, although counting as one of the great geniuses of the Renaissance, by no means broke with the past. He went, it is true, as far beyond Altichiero as Altichiero had gone beyond his immediate precursors, but he betrays no essential difference of intention or spirit. Some advance was inevitable, for the hard won position of one genius is only the starting point of the next. Altichiero had observed the appearance of objects, Pisanello observed more closely, Altichiero could characterise and individualise, Pisanello did the same but more subtly, Altichiero could render distances fairly well, Pisanello rendered them with even better effect. But far from betraying the clumsy struggles of innovators, he has the refinement, the daintiness of the last scion of a noble lineage. In him, art evolution produced a painter most happily fitted to hold up an idealising mirror to a parallel product of social evolution, the sunset of Chivalry. No wonder that he was employed

along with the kindred Gentile da Fabriano by the rich and noble, and that he was chosen to continue the courtly Umbrian's tasks.

Of Pisanello's six paintings, five are distinctly court pictures, and their subjects bear witness to his interest in the courtier's mode of life. The fresco at S. Anastasia in Verona is first and foremost a knightly 'pageant'; the little St. Hubert is the knight as huntsman: and in the other picture in the National Gallery the prominent figure is the cavalier St. George standing in gala costume beside his proud steed. His Leonello d'Este is of course a great gentleman, and the female portrait, if less commanding, is still a great lady. The only work which is not distinctly courtly in tone is an Annunciation, and the time was still far off when Michelangelo's followers so broke loose from tradition as to transform the meek Judæan maiden into a haughty princess. But even this composition is crowned by the knightly figures of St. George and St. Michael, the favourite saints of chivalry.

A further examination of his works will reveal how far he was from feeling the inspira-

tion of the real Italian Renaissance. In the S Fermo fresco that we have just glanced at, the Virgin, with her folded hands resting on her lap, is neither in type nor pose nor silhouette obviously Italian, although nothing could be more in accordance with mediæval Italian tradition than the obeisance of the announcing Angel with the grand sweep of his gathered wings, his streaming hair, and his long trailing robes. The Virgin's chamber, with its elaborate Gothic pendentives, its tapestries and stuffs, recalls the contemporary paintings of far away Bruges. St George and St Michael hark back to Altichiero.

At S Anastasia the fresco is on both sides of a Gothic arch, at such a height that only figures much above the ordinary size would convey their effect to a spectator on the floor. Not only are the figures themselves much too small for this purpose, but no attempt has been made to divide them into lucid groups, or to detach them clearly from their background. No thought of composition entered the artist's head, no idea of extracting the significance of a noble deed. What

arrangement there is, is due to a desire to introduce stock material, regardless of the requirements of the subject. Nothing in the part on the right (which never had any integral relation to the other part, now almost invisible) betrays that the subject is the story of St George and the Princess of Trebizond. We see a knight getting ready to mount his horse. Between this beast, seen from the back, in order to display the master's command of foreshortening, and his squire's horse, seen for similar reasons nearly full face, stands a lady in profile, expressionless, immobile, in a dress with a long train. She is there as a stock figure of the great lady, the head being a portrait. The dogs in the foreground are not inappropriate, but the presence of a ram in an equally conspicuous position can only be explained on the ground that Pisanello yielded to an irresistible desire to show how well he could paint him. A low knoll in the middle distance half hides the stone lacework of a group of wedding-cake Gothic palaces, such as even the Venetians of that time might have hesitated to erect along their canals. From

the gate issues a procession of knights on horseback, one of whom, in profile, is manifestly a portrait, while the others are, like the architecture and the head of St George, but Altichiero's inventions brought up to date. Over these horsemen, on a high gallows tree, swing two rogues, and beyond rises a tall cliff, beneath the shelter of which a ship under full sail is running to shore. A piece of water bounded by a hilly coast stretches across the pointed arch over which the fresco is painted. In the foreground on the other side of the arch lies a dead dragon in the midst of a multitude of creeping things. Now almost wholly effaced, and never visible to the normal eye from the floor below, these creatures are yet painted with the exactness of a naturalist, and with the detailed care of the miniaturist. Indeed, this wonderful fresco is a miniaturist's work, executed with no thought of the spectator on the floor of the church, but as an illuminator might cover the page of a missal.

We shall find the same advanced mediæval traits in Pisanello's two works in the National Gallery, both, as it happens, little more than

miniatures in size. In the one, St. Hubert, nobly clad and mounted on a richly caparisoned hunter, in the midst of his dogs and hounds, encounters a stag, who stands still displaying between his antlers the image of our Lord on His Cross. The merry huntsman lifts his hand, but betrays no other sign of emotion. There is more appropriate expression in the eye of the stag. Around and about them spreads a marvellous scene, rocks and trees, every flower and every beast of the field, every bird of the air and stream, each and all painted with the naturalist's accuracy of observation and the miniaturist's daintiness of touch. The beauty of detail is infinite, the form and structure of each individual bird or beast being rendered only less admirably than its characteristic movements. The eye could dwell on them for ever, captivated by the artist's feeling that his one 'vocation was endless imitation'. If that were indeed the whole of art, this were supreme art.

The other picture in the National Gallery represents the Madonna appearing against the sun in the midst of a radiance of glory, over a darkling wood, before which stand St. George and

St Antony Abbot The effect, which is noble and inspiring, is produced by the extreme simplicity of the composition and by the light, but here, once more, our attention is chiefly directed to the silver armour of the knight, to the amazing detail and texture of his straw hat, and to the fierce energy of the boar and the heraldic coils of the dragon

Pisanello's two portraits tell no different tale. No doubt both the "Leonello" of the Morelli Collection at Bergamo, and the "Este Princess" of the Louvre, are ably and adequately characterised, one as born and bred to command, and the other as the amiable maiden of high lineage, but in both panels the texture and tissue of the flowers that decorate the backgrounds were evidently of prime import to the artist

Of intellectuality, of spiritual significance, of the greatest qualities of the illustrator, Pisanello had even less than Altichiero, but in the rendering of single objects, whether in the animal kingdom or in nature, he was perhaps not inferior to any of his own contemporaries the world over. Indeed, he painted birds as only the Japanese have painted them, and his

III

It is conceivable that but for the influence of Florence, and to a minor degree of the Antique the art of such a genius as Pisanello would not have disappeared as it did without effect. As drawing it was on a level with the Van Eycks, and as painting but little inferior. What it lacked in intellectuality might have been, in such an age of progress as the Renaissance peculiarly was, more than made up by the next great painter. The successor of Pisanello in North Italian Painting would naturally have been a Van Eyck or, if not a Van Eyck, then, considering the Veronese master's love of birds and beasts, his feeling for line, and the supreme daintiness of his touch, his next successor taking up these elements, might conceivably have initiated an evolution destined to end in a Hokusai. That Mantegna bears no resemblance to Pisanello, and has no likeness to the Van Eycks and their followers, or to Hokusai and his precursors is due to Florence and the Antique.

The art of Pisanello, like that of the early

he was an Italian and, after Michelangelo, to say Italian was practically to say Florentine

It would be an interesting digression to speculate on what might have happened to the Low Countries if they had been situated nearer to Tuscany, and to conceive a Rubens coming, not after the Carracci when the fight had been fought out, but like Mantegna, almost at its beginning. But our present task is to try to discover what were the elements destined to conquer Europe, which Northern art in the fifteenth century lacked and Florentine art possessed

The trouble with Northern painting was that, with all its qualities, it was not founded upon any specifically artistic ideas. If it was more than just adequate to the illustrative purpose, then, owing no doubt to joy in its own technique, it overflowed into such rudimentarily decorative devices as gorgeous stuffs and spreading, splendidly painted draperies. It may be questioned whether there exists north of the Apennines a single picture uninspired by Florentine influence, in which the design is determined by specifically artistic motives

that is to say, motives dictated by the demands of Form and Movement.

In previous volumes of this series I have stated or implied that the human figure must be the principal material out of which the graphic and plastic arts are constructed. Every other visible thing should be subordinated to man and submitted to his standards. The standards concerned are, however, not primarily moral and utilitarian, although ultimately in close connection with ordinary human values. Primarily they are standards of happiness, not the happiness of the figure portrayed, but of us who look on and perceive. This feeling of happiness is produced by the way the human figure is presented to us, and it must be presented in such a way that, instead of merely recognising it as meant for a human being of a given type, we shall be forced by its construction and modelling to dwell upon it, until it arouses in ourselves ideated sensations that shall make us experience the diffused sense of happiness which results upon our becoming aware of an unexpectedly intensified facilitated activity. The figures must be presented so

that all their movements are readily ideated, with none of the fatigue yet something of the glow of physical exertion. And, finally, each figure must be presented in such a relation to every other figure in the composition that it shall not diminish but increase the effect of the whole, and in such relation to the space allotted that we feel neither lost in a void nor jammed in a crowd. We must on the contrary, have the kind of space in which our ideated sensations of breathing and moving while increasing rather than diminishing our confidence in the earth's stability, shall almost seem to emancipate us from the tyranny of burdensome matter.

To these three ways of presenting the human figure—which are at bottom but one—I have in the last two volumes of this series given the names of "Tactile Values," "Movement," and "Space Composition." If what was said there, and what is said now, be true, it follows that it is not enough to paint naively what we see, or even what fancy evokes. As a matter of fact, we see much more with our mind than with our eye, and the naive person is the un

And even he, just as he stood, would seldom have lent himself to great artistic treatment

Originally not to be found ready made in nature, rarely met with in our own proud times such figures had to be constructed by the artist such attitudes discovered, such spaces invented How he went to work with these ends in view are matters I have touched upon already in preceding volumes, too briefly, yet more fully than I shall in this place

The credit of the achievement in modern Europe was due to Florence There alone the task was understood in all its bearings, and there alone was found a succession of men able to take it over, one from the other, until it was completed It is true that many, weary with cutting roads through forbidding forests, turned for repose into the first glade that offered immediate sunshine, caressing breezes, and wild fruits But the sufficing few kept on conquering chaos all the way to their goal

IV

Without Florence, then painting in Northern Italy might have differed but slightly from con

temporary painting in the Low Countries or in Germany. But Pisanello was still living when his native town was invaded by Florentine sculptors. Although of no high order, they travelled as missionaries of the art of Donatello. The mighty innovator himself came to Padua years before Pisanello's death, and worked there for a decade. He was preceded and followed by such of his fellows as Paolo Uccello and Fra Filippo, and always accompanied by a host of his townsmen as assistants. A tide of influence like this was not to be resisted. But it might have produced only quaint or ingenuously un-intelligent imitations, if at Padua there had not then existed talents greater than were allotted to most of Squarcione's pupils. Happily these years were the apprentice years of a prince in the domain of art—Andrea Mantegna.

At little more than ten years of age, Mantegna was adopted by a contractor named Squarcione. How much of a painter Squarcione was we do not know, but we do know that he undertook designing and painting to be executed by people in his employ. He was also a dealer in antiquities, and his shop was frequented by

the distinguished people who passed through Padua, and by the Humanists teaching in the famous University. It happened to be a moment when in Italy Antiquity was a religion, nay, more, a mystical passion, causing wise men to brood over fragments of Roman statuary as if they were sacred relics, and to yearn for ecstatic union with the glorified past. To complete the spell, this glorified past happened to be the past of their own country.

Reared among fragments of ancient art, in a shop haunted by Professors—great persons in any town overshadowed by a University, and at that time regarded as hierophants of the cult of the national past,—a lad of genius could not help growing up an inspired devotee of Antiquity. A path of light spread before him, at the end of which, far away but not inaccessible, stood the city of his dreams, his longings, his desires. Throughout his whole life Imperial Rome was to Mantegna what the New Jerusalem was to the Puritan or the old Jerusalem to the Jew. To revive it in the fulness of its splendour must have seemed a task that could be achieved only by the unflagging labours of many generations,

horizon and stood to him for the whole of Antiquity

Not only was he romantic in his feeling for Italy's glorious past, but naively romantic. His visual acquaintance with it being confined to a few plastic representations, he naively forgot that Romans were creatures of flesh and blood, and he painted them as if they had never been anything but marble, never other than statu esque in pose, processional in gait, and godlike in look and gesture. Very likely, if he had been quite free to choose, he would never have touched a subject not taken from Roman history or poetry, and in the last twenty years of his life he came near to having his way, for, thanks in no small degree to his own influence, the Romanisation of his employers had advanced to a point where they also preferred Roman themes, such themes as the "Triumph of Cæsar" the "Triumph of Scipio," or "Mucius Sævola." But no subject at any time, unless indeed it was a portrait, escaped his Romanising process. Consequently, although he was Court Painter for nearly half a century, he never reveals the fact except in the portraits of the *Camera degli*

pared as interpretation to any of Bellini's handlings of the same theme. Each of these artists happens to have in the National Gallery an "Agony in the Garden." The hush, the solemnity, the sense of infinite import conveyed by the one finds no echo in the other, with its rock-born giant kneeling in sight of Rome, in the midst of a world of flint, praying to several momentarily saddened cupids. We may love this panel too, but not for its Christian spirit.

Subjects like the Crucifixion, the Circumcision, the Ascension, which again offer rare opportunities for the expression of specifically Christian feeling, Mantegna treated as fitting occasions for the reproduction of the Antique world. The priceless Crucifixion of the Louvre is, in the first place, a study of the Roman soldier. The Ascension in the Uffizi is the apotheosis of a Roman athlete. The Circumcision on the companion panel represents the interior of a Roman temple, with its sumptuous marbles, incrustations, and gildings. Placed beside Ambrogio Lorenzetti's panel in the Florence Academy, where the same theme is handled,

it would quickly reveal the difference between a Christian and a pagan artist

And Mantegna did not grow more Christian with years On the contrary, he lived to deserve even better than Goethe the surname of ' Old Pagan ' In mid career he painted a picture now at Copenhagen with a wailing, half nude Christ supported on a sarcophagus by two mourning angels with wings wide spread If you can forget the inane expression on the Saviour's face, and the perfunctory grimaces of the angels, you will be free to enjoy a design that sweeps you from earth to heaven, but not on the pinions of Faith! Or take the mystic subject belonging to Mr Mond which Mantegna painted when he was no longer young Few things even in ancient art have more of the Roman and imperial air than this infant Cæsar whom Mantegna has seen fit to pose there as the infant Christ From his later years we have such negations of Christianity as the distinctly Roman figures meant to represent Christ between Longinus and Andrew, or those in the other engraving of a sublimely pagan Entombment

Mantegna deserves no blame for Romanising Christianity, any more than Raphael for Hellenising Hebraism. Indeed, they both did their work so well that the vast masses of Europeans at this day still visualise their Bible story in forms derived from these two Renaissance masters. And Mantegna should incur the less reproach because it is probable that the Christian spirit cannot easily find embodiment in the visual arts. The purpose of the last few paragraphs was not to find fault with Mantegna but to show that, as an Illustrator, he intended to be wholly Roman.

Had he succeeded, we might perhaps afford to forget him, in spite of the three centuries of admiration bestowed upon him by an over-Latinised Europe. We do not any longer need his reconstructions. We know almost scientifically the aspect and character of the Rome which cast her glamour over his fancy. Besides, we no longer stop at Rome, but have gone back to her fountain head, Athens. If Mantegna is still inspiring as an Illustrator, it is because he failed of his object, and conveyed, instead of an archæologically correct

transcript of ancient Rome, a creation of his own romantic mood the Rome of his dreams, his vision of a noble humanity living nobly in noble surroundings

Thus Mantegna's attitude towards Antiquity, unlike our own, was romantic and it was equally remote from the attitude of his artist contemporaries in Tuscany. His aim was to resuscitate the ancient world his method was the imitation of the Antique. Little as they shared his purpose they shared his methods less.

There are different uses to which one may put the art of the past. One may use it as a child uses blocks. They enable him to build up his toy town but though he may forget the fact or be either too giddy or too stupid to be aware of it the scheme is predetermined. He can do only what may be done with the given blocks and it is doubtful whether they can teach him to produce another toy town without blocks but with the pencil or brush or even clay. This use of ancient art may be called archaistic and it was the way in which Roman fragments were employed again and

again in the Middle Ages, notably in the thirteenth century at Rheims at Capua, and by the over famous Niccolò Pisano. On the other hand, the art of the past may be used as vintners nowadays use the ferment of a choice vintage to improve the flavour of a liquid pressed from an ordinary grape. This is the most constant use to which it has been put, and, to a limited degree, it is a profitable use. The most profitable of all, however, is neither to imitate the past nor to seek merely to be refined and ennobled by it but to detect the secret of its commerce with nature, so that we may become equally fruitful.

While Mantegna chiefly put the art of Rome to the first of these uses, his Florentine contemporaries cared to profit by the last only. So carefully did they abstain in the serious figure arts from any direct imitation of the Antique that we can seldom trace its influence upon Quattrocento sculpture and even less upon Quattrocento painting in Tuscany. The utmost that would appear is that these arts benefited by the cult of physical beauty exemplified in ancient marbles and by the study of

Greco-Roman proportions. Many of the Tuscan painters illustrated themes taken as directly from Latin poetry as any of Mantegna's, but they used their own visual imagery, their own forms, and their own accent. If we place Pollaiuolo's paintings of the Hercules myth, Botticelli's "Spring" and "Birth of Venus," and Signorelli's "Pan" alongside of Mantegna's "Parnassus," we shall have to acknowledge that his alone is painted, so to speak, in Latin, while the others are in pure Tuscan. Nor was there any diminution in the aloofness of Florentine sculpture and painting from any direct imitation of the Antique. Michelangelo seems more antique only because he so nearly reconquered the position of Antiquity. For the pursuit of tactile values and of movement, followed strenuously, and unhampered by the requirements of Illustration, tends to create not only the type of figure but the cast of features known as Classic.

In spite of these differences in purpose and method between Mantegna and the Florentines, the former labouring to reconstruct the world as seen by an imperial Roman, and to

reconstruct it in that Roman's visual language, the latter toiling to master form and action, and design based upon form and action, Mantegna nevertheless owed to Donatello and to Donatello's countrymen more than he owed to the Antique. He owed them the knowledge and skill that it took to differ from them and to be antique.

We have already had occasion to note that in the thirteenth century at Rheims, at Capua, at Ravello, and at Pisa, Greco Roman sculpture had found deliberate imitators. But they were sterile, and Giovanni Pisano, the son of the ablest and most conscious of them, turned his face towards France to become all but the greatest of Gothic statuary. In the fourteenth century the tide of Humanism began to run. Petrarch, its mightiest adept, who, it may be remembered, spent his last years worshipped like a present deity within the sound of Padua's bells, composed in Latin an epic intended at the same time to revive the memories of old Rome and to create a passionate longing for its glorious restoration. He was not indifferent to the fine arts, and he must

have used his gifts of persuasion to induce his artist friends to follow his example and to share his task. It is clear that he failed, as he was bound to fail. The painter who before Donatello ventured to imitate the ancients was in the position of Petrarch attempting to learn Greek. A Calabrian monk read Homer to him and gave him a general sense of the narrative, but could not teach him to read for himself, because the monk lacked the analytical, articulated, grammatical knowledge of the language. A modern scholar of equal genius, in Petrarch's place, would be able to master a language to which he had far less of a clue, because he is the heir to a philological training of many generations.

Before he could profit by the Antique, the artist had to have some appreciation of its artistic superiority. It was not enough that he should revere it as the achievement of a glorious past. Nor was it enough that he should admire it for its handsomer faces and more impressive poses (if indeed, as is questionable, the Gothic sculptor or painter did in fact find the faces in Greco Roman art more handsome

and the poses more impressive than in his own) When the living traditions of a great art have been destroyed, the archaistic imitation of its products will lead no further towards creation than the naive imitation of nature. A reviving art must begin at the beginning, and endeavour to penetrate step by step into the secrets of art construction. At every step it takes it will be able to discover in the Antique an indication of how the next step is to be taken. The progress of an art which revives under these conditions will be almost as rapid as that of the individual who in a few decades learns what humanity has taken a thousand centuries to acquire. But the Antique, in order to produce this effect, must be accessible in sufficient examples of its best work, and it must encounter men of such vigorous independence that its masterpieces will not lure them into imitation.

Donatello and Brunellesco, Uccello and Masaccio may have had the independence of mind to resist the allurements of Antiquity, but they were not severely tested, for, in their earlier days, at all events, ancient works of art

required for the presentation of tactile values and movement, is archaic. On the other hand, an art which has completed the process is classic. Thus, while Niccolò Pisano may be ranked as archaistic Giotto and his school are classic and not archaic, as also the Van Eycks and their followers, the French sculptors of the thirteenth century, and the Chinese and Japanese artists since many centuries. Merely primitive or even savage art is not necessarily archaic. There is, for instance, little of the archaic in most Egyptian art, and as little in Aztec carvings or Alaskan totem poles. On the contrary, a painter still among us Degas, may boast of being archaic. And of course most Florentine artists of the fifteenth century were archaic, for they were making for a goal which none of them could hope to touch. That goal was an art compounded of nothing but specifically artistic motives.

This definition gives even more than it promised, for it clearly suggests the reason why we care so much for genuinely archaic art. It is because such art is necessarily the product of the striving for form and movement. It

may fail to realise them completely, it will by definition fail to realise them in proper combination, for then it would already be classic, it may exaggerate any one tendency to the extreme of caricature, as indeed it frequently does but through its presentation of form, or of movement, or of both, it never fails of being *life-enhancing*

The same definition further suggests the chief reasons why Quattrocento Italian art was inferior to the Greek art of more than twenty centuries earlier, and why it led to no such great results Renaissance art, although it had no acquaintance with the best products of Antiquity, was yet not frankly enough archaic. It may in a sense be called somewhat archaistic, seeing that it never completely emancipated itself from the art of the past, its own immediate past, if not the remoter past of Rome. Thus, in the allegorical figures on his Tomb of Sixtus IV, even so advanced and original a genius as Pollaiuolo never wholly abandoned the vapid elegance of the Romance of the Rose period. There was, moreover, the further difficulty of the subject matter imposed

upon the artists from the outside, for extra artistic reasons, a subject matter whose resistance no one could sufficiently overcome. The Greek archaic artist was more fortunate, enjoying the inestimable advantage of a free hand in the making of his own gods. Thanks to a hundred causes, the Greek artist of the pre-Pheidian time was the dictator of theologians and not their slave. The aspects and actions of his gods, being the creation of a specifically visual imagination, were necessarily perfect material for the sculptor and painter. Not so the gods of Christendom, who were fashioned by ascetics, mystics, philosophers, logicians, and priests, and not by sculptors or painters. The Greeks had the further advantage, that they could believe their gods to be present in the most strictly plastic work, while the Christians, before they could believe that their gods were as much as represented by an image, had to prove it by values current, not in the world of visual beauty but in the realms of mysticism or perhaps dogmatic theology and canon law. Small wonder that, with such convictions, Michelangelo did not equal Pheidias, or that

was unknown in Tuscany, Mantegna, in his earliest extant works, already betrays the subordination of the one and the suppression of the other. The suppression of his native impulse towards the pictorial was so complete that, but for two or three drawings, dashed off without effort, we should scarcely have suspected its existence. As for form and movement, he seems to have acquired before he was five and twenty nearly all he was destined to master. What progress he made later was brought about by mere force of momentum, for he never again gave them the first place in his thought. That place was taken by his Illustrator's purpose of reconstructing the Ancient World.

There is no need to quarrel with Mantegna for preferring pagan to Christian subject matter. Indeed it was but his duty as an artist. We can readily sympathise with his passion for Antiquity, and love his vision of a perfected humanity, for among the many dreams of Perfection that have been dreamt, his is surely one of the healthiest and noblest. But we may well quarrel with him for the un

critical attitude he adopted toward the Antique, and deplore its result. Even had the Antique he was acquainted with been of the best, he should have endeavoured to fathom the secret of its craft rather than to copy its shapes and attitudes. Thus, and thus only, could he have drawn clear profit from it. But the Antique that he knew was, with the rarest exceptions, of a debased kind, a product of the successive copying of many generations. In types and poses these works did, it is true, retain something of their primitive beauty, but in every other respect they were listless, lifeless, and mechanical. Englamoured and indiscriminating only as an Italian Humanist could be, Mantegna was blinded to the fact that his models were, in everything but conception, inferior to the work of his own peers and contemporaries. If he had to put the art of the past to the use of a ferment, it was certainly unfortunate that he drew from a cask broached so long ago that all its flavour had evaporated. He was saved from insipidity only by the vigour and incorruptibility of genius. Quality of touch is a gift that noth-

things that do not admit of intensification, but only of schematisation and Mantegna, in the measure that he took them over from the Antique as a canon ready made, tended to reduce them, despite obvious appearances to the contrary, to mere calligraphy For contour, being line in function, line that renders the form and gives the pulse of life, cannot be found by travelling in the opposite direction!

The facility and accomplishment which mark the first steps of decay are apt to be mistaken for symptoms of the contrary process, especially when these steps are taken by an artist in such apparent rude health as Mantegna But other faults resulting from the imitation of the Antique may be brought home to him more easily We have noted already how he tended to paint people as if they were made of coloured marble rather than of flesh and blood, and remarked that this may have been due to his naïvely thinking of the Ancients—those Ancients whose resurrection was his chief aim—as having had in real life the only aspect in which he knew them, the aspect of marbles in the round or in relief We may

well admire and like these beings when they are endowed, as they not unfrequently are in Mantegna's earlier works, with all the splendour and grace and even tenderness of human beings, but built of a more insensible, more incorruptible material. Human qualities in such creatures have something more poignantly touching, just as the expression of tenderness is so much more appealing in a poetry like the Latin, because nothing has led one to expect it of the Roman and his hard lapidary language. We should find no fault with Mantegna on this score if, at other times, and more often, he did not betray the coarse and even vulgar inspiration of post-Augustan sculpture. But it is carrying things too far to confine one's attention so closely to men and women in marble as never to look at life—life, the only inexhaustible field for study, for experiment, for suggestion. One would be tempted to doubt whether Mantegna had ever seen with his own eyes—for I venture to believe that a man may be an artist of high, almost exalted rank, and yet never see with his own eyes—if, in his portraits in the Camera degli

Sposi and elsewhere, we did not find proof that he possessed an almost unrivalled power of direct observation. It is unfortunate that he put it aside, prodigally blinding himself to all light that was not reflected from Roman bas-reliefs.

The Roman bas-relief took greater and greater hold upon him. There he found the forms, there the substances, there the arrangement of his ideal world, and he seems to have ended by seeing not in three dimensions but in the exquisitely artificial space-relations of low relief. In his last years, casting variety of tint like a vain thing from him, he painted more and more in monochrome, ending with such stone coloured canvases as his London "Triumph of Scipio," the Louvre "Judgment of Solomon," or the Dublin "Judith." It should be added that these final performances come dangerously near to being reproductions of Antonine bas-reliefs. But from this ignominy he was saved to some extent by his genius, and even more by the nervous silhouetting he had learned from Donatello.

*Too great devotion to the Antique thus

hampered Mantegna in all his movements, checking in every direction his free development, and curbing the natural course of his genius. This, however, was so prodigious that despite the mummy-cloths he wrapped about him, he burst through them and walked more freely than most others not so self-handicapped. There is but one more addition to make to the inventory of his errors, and this relates to the subjects of which he made choice. His Florentine rivals, seldom forgetting that the real triumphs of art are reserved for those who exploit the elemental, eternal, inexhaustible resources of Form and Movement, rarely failed to seize an opportunity to compose accordingly, or to create an opportunity if one did not present itself. Botticelli, even where the subject was given him, as it doubtless was in the "Spring" and the "Birth of Venus," produced creations of so purely decorative an order that the merely illustrative material is completely consumed away. Even more is this the case with Pollaiuolo. He also loved the Antique. But note what subjects he chose to illustrate: "Combats of Gladiators" and the

"Deeds of Hercules" He selected themes which dissolve themselves without residue into values of form and movement, creating of themselves their necessary shapes, attitudes and relations. But Mantegna, here again, was tied hand and foot. Determined to revive Antiquity, he did not sufficiently consider whether a given subject, given shapes, and given attitudes were those calculated to produce the really great work of art. The humanist in him was always killing the artist. Consequently, although he is magnificent and inspiring, he never produced a composition approaching the "Combat of Gladiators," nor a painting to rival the "Spring." His "Combat of Virtue and Vice" is choked with unconsumed illustrative material, and even his "Parnassus" fritters away one's attention on various archæological side shows, for thus they may irreverently be called, seeing that they are artistically unrelated to the main composition of the picture.

This, in brief, is what I have to say of Mantegna, whom so much of me loves and worships. Perhaps it will help my readers to understand my view of him if they are told

that in essentials, although on a much grander scale, he seems to have been not unlike a great artist we have recently lost. Like Burne Jones, he was archaistic rather than archaic in his intention and romantic in his attitude toward the past, and, like Burne Jones, he substituted a schematic vision for a remarkable native gift of observation.

It is a pity that so highly gifted a genius went astray. Had Mantegna devoted all his talents to the real problems of painting as a figure art, he might, besides creating masterpieces intrinsically finer, have transmitted such a feeling for serious construction as would have uplifted all the schools of Northern Italy, and prevented Correggio from being so boneless, and Veronese so ill articulated. As it was he accomplished little more than to help bring about a change in visualising, and to bequeath a passion for the Antique. It was in no slight degree due to him that the region where he lived, fostered or employed the most archaising sculptors, bronze workers and architects of the Renaissance. But he left no direct heirs, and it was only as an Illustrator that his

influence on the art of painting perpetuated itself His cult of Paganism prepared the way for Giorgione's "Fete Champêtre" and Titian's Bacchanals

V

At this point, the eighteenth century critic, who was apt to be both shrewd and rational, would have turned his attention first to Leonardo and then to Correggio I confess I envy the giant strides which enabled the writers of old to pass from peak to peak, unconscious of all that lay between' Any picture that interested them, they set down to some well known master, and if the picture chanced to be of Lombard origin, it had to be a Mantegna, a Leonardo, or a Correggio Their attributions were more frequently wrong than not, but their attitude was, in the main, right To the objections of us latter day connoisseurs they could have replied that Art formed no exception to the rest of their interests, which were always intellectual, and that, intellectually, there was little or nothing calling for attention in painters whose works might be easily assimilated to

those of their more famous peers. Perhaps theirs was too rationalistic and lofty an attitude, but it stands in refreshing contrast to the microscopic outlook and groping methods from which we suffer. If we could return to it, we might devote the resulting leisure to the study of Art.

The study of art as distinct from art fancying and from the biography of artists, should be, in the first place, a study of the specific ideas embodied in works of art. From this point of view, there is nothing to be said about the North Italian contemporaries of Mantegna that has not already been said about him. He subsumes them all. Their purpose, when they had one, was not different from his. Most of them followed him. A few walked and some stumbled or staggered independently, but all took his road. It would be difficult to find among them a single idea—by which I mean, in the figure arts, a motive exploiting the possibilities of form and movement—which Mantegna had not used better. The student of art might well ignore these minor men, but of the small number for whom art, as art, has any meaning, few are students. The rest are fanciers or pedants, and it is to them,

and as one of them, that I shall speak of the Quattrocentists of the valley of the Po.

VI.

Among the North Italians who were young in the third quarter of the fifteenth century, there is no painter of mark who did not study at Padua or under some one fresh from her studios. At first, it seems mysterious that one town, and that by no means the largest or most convenient, should have exerted such an influence; but on closer inspection it appears that the whole country had been carefully prepared to join the new movement, for the Humanists, during three generations, had been preaching the emancipation from the canons and symbols of the Middle Ages, in favour of a return to the Antique. Northern Italy was therefore, like Tuscany, intellectually ready to take the new step, and there lacked nothing but initiative and a practical acquaintance with the means. These were furnished by Donatello at Padua, and when you add to this the emulation aroused by the successes of the adolescent Mantegna, and the,

seductive advertisement supplied by the applauding Humanists, it is easy to understand why all the young and gifted flocked to Squarcione's workshop. There each acquired what his energy enabled him to graft upon his own gifts, as these had been already modified by his previous training at home under a local teacher. Thence they brought away even more than they had bargained for, since, along with an enthusiasm for Antiquity, they caught the contagion of an ardent, if sometimes short-lived, realism. When they returned home, they radiated the new knowledge, and before the greater number of them had died, the revolution was complete. Excepting in remote upland valleys, no painters remained who visualised and rendered in the old way.

Of the young men who flocked to Padua, none brought greater gifts, none drank deeper of Donatello's art, and none had a more remarkable destiny than Cosimo Tura. He founded a line of painters which flourished not only in his native town of Ferrara, but throughout the dominions of its Este lords and the adjacent country from Cremona to Bologna. It was

destined that from him should descend both Raphael and Correggio

Yet nothing could be more opposed to the noble grace of the one, or the ecstatic sensuousness of the other than the style of their Patriarch His figures are of flint, as haughty and immobile as Pharaohs or as convulsed with suppressed energy as the gnarled knots in the olive tree Their faces are seldom lit up with tenderness, and their smiles are apt to turn into archaic grimaces Their claw like hands express the manner of their contact Tura's architecture is piled up and baroque not as architecture frequently is in painters of the earlier Renaissance, but almost as in the proud palaces built for the Medes and Persians His landscapes are of a world which has these many ages seen no flower or green leaf, for there is no earth, no mould no sod, only the inhospitable rock everywhere He seldom finds place even for the dry cornel tree which other artists trained at Padua loved to paint

There is a perfect harmony in all this His rock born men could not fitly inhabit a world less crystal hard and would be out of place

among architectural forms less burdensomely massive. Being of adamant, they must take such shapes as that substance will permit of things either petrified or contorted with the effort at articulation. And where the effort at movement produces such results expression must freeze into grimace before it has reached its conclusion.

Where there is harmony there is necessarily purpose, and Tura's purpose is clear. It is to realise substance with almost maniac ferocity. He will have nothing in his world which will not firmly resist his conquering embrace. Nothing soft, nothing yielding, nothing vague. His world is an anvil; his perception is a hammer and nothing must muffle the sound of the stroke. Naught more tender than flint and adamant could furnish the material for such an artist.

Tura had drunk too deeply, perhaps, of Donatello's art, and had his vision too much englamoured by Mantegna's earliest achievements. And who knows what flower-like ghost-like medieval painting he was violently revolting from, to lead him to exaggerate so

passionately the only principle he seems to have grasped at Padua? Hokusai, in his extreme old age, used to sign himself 'The Man mad about Drawing, and with equal fitness, Tura, all his life might have signed, "The Man mad about Tactile Values"

To this one principle he sacrificed the whole of a genius kindred and perhaps not inferior to Pollaiuolo's. With no conspicuous mental training and lacking, like all provincials, the intelligent criticism of serious rivals, he was never driven out of his narrow formula into a more intellectual pursuit of his art. He ranks, consequently, not with his Florentine peers, but with another product of the Paduan school, Carlo Crivelli. The one exaggerates definition as the other exaggerates precision, and like all born artists who lack adequate intellectual purpose, both ended in the grotesque.

Not so evil a fate this, when all is said and done! Next to Giotto and Masaccio, to Leonardo and Michelangelo, and their glorious company the world over, we must place the artists who, with an infinite gift for quality of

touch, never passed beyond the point of creating such designs as demand the utmost vitality in every detail. Now a design inspired by delight in nothing but life-enhancing detail is bound to turn into the grotesque, and the makers of such designs are always masters of this art, as the Japanese, for example. To them we must not give our highest esteem, but it is difficult not to love them as much as the best, for to love is to have life enhanced by the object loved.

And so Tura is much loved, for he was a great master of the grotesque, and of the heraldic grotesque, which is its finest form. His works abound not only in the unconscious, but in the deliberate grotesque. He revels in strange sea things and stranger land things. He loves symbolic beasts, and when he paints a horse, as in his "St. George and the Dragon," he gives him, as an armourer would, a proudly heraldic head.

Another reading of Tura is possible. It may be that his purpose was merely illustrative, and that he loved this arid, stony world of his, inhabited by rock-born berserkers, as others

love the desert, or glaciers or the Arctic regions. These are inspiringly tonic to some temperaments, and in æsthetic form, to all of us. The illustrator who communicates ideated sensations which compel us to identify ourselves with such virility, with such proud insensibility, with such energy and endurance, is an artist indeed. Which is the right interpretation of Tura is of no consequence for in him, as in every complete artist—and Tura was complete though narrow,—Illustration and Decoration are perfectly fused.

VII

It would take no considerable changes to make these paragraphs on Tura apply to his slightly younger townsman, Cossa. They form a double star, each so resembling the other, and of such equal magnitude, that it is not easy to keep them apart, nor to decide which revolved round the other. A prolonged acquaintance, however, reveals differences of purpose and quality, due partly to a difference in orbit. Tura veers towards Padua, while Cossa is attracted by the

more specifically pictorial influence of Piero dei Franceschi, the mighty Tuscan, who worked for a time at Ferrara.

Cossa took over Tura's world bodily, and, when possible, exaggerated it. His landscapes are as sublimely sterile as Tura's, and, to deepen the desolation, his architecture is shattered to ruins. His figures are no less convulsed with energy, and if they are less haughty, it is only because they condescend to be insolent. He took over, as well, Tura's violent realisation, but he was saved from the consequence of intensifying it to the utmost by the example of Piero's large planes and quiet surfaces. Thanks to these, he learned to broaden to a boss what in Tura would have remained a knob. To Piero again, Cossa owed his interest and consequent eminence in the treatment of diffused light; but to his own genius alone did he owe his command of movement.

His distinguishing characteristics are due to this. Where he departs in type from Tura, it is largely owing to greater mobility and more detailed articulation. Like all artists with unusual feeling for movement, he understood

functional line, and the contours of his figures gain thereby a correspondence to tactual impression as convincing as it is in Pollaiuolo or the young Botticelli. Even the insolence of most of his figures may be due to his putting them in motion, for insolence is only haughtiness in action.

To the same source may be traced his unexpected rendering of the holiday life of his time that we find in the "Schifanoia." He paints a race between slim horses and men and women runners, each with an individual movement, yet all together making a continuous pattern. They are watched with evident delight by onlookers, among them elegant court ladies, stretching their lovely necks from balconies. Line cannot be too ductile to convey action so quick and contours so delicate. No Greek bas-relief or vase can show a design more swift.

It required faculties of all but the most exalted rank to create such a figure as his "Autumn" at Berlin. She is as powerfully built, as sturdy and firm on her feet, as if she had been painted by Piero himself, but in

atmospheric effect and in expression she reminds us of Millet and Cézanne.

The artist who had such a range and such a touch might have left who knows what, had he but added intellectual purpose, and had he while still young migrated to Florence instead of to Bologna.

VIII.

Tura's and Cossa's austere vision of vehement primeval beings in a severely mineral world suffered a certain change as it passed into the eyes of their ablest follower, Ercole Roberti. While remaining, at all events in his earlier years, an artist of a high order, he was much more given to Illustration than to Decoration. He was thus keenly alive to the "literary" qualities in the works of his predecessors, and used them with full consciousness of their emotional effect. But this exact effect could, if he had but known it, only be produced by its own causes, and not by using itself as building material; for then it became a new cause, bound to have another result. The fresh product would very likely appeal

even more vividly to a poetical mood, and yet it must end in a mirage, standing for nothing

It seldom came to this with Ercole, thanks to certain compensating qualities he possessed. Either because he lacked his masters' feeling for substance, or because they themselves were not intellectual enough to teach it, his works never produce anything like the conviction that theirs inspire. His pattern tends to be caligraphic, as it must be when composed of figures that have more volume than bulk, with limbs at times little more than silhouettes, with feet that seldom press the ground, and hands that never grasp. Before his Dresden "Betrayal" and "Procession to Calvary," if you stop to think of the substance in the figures represented, you must conclude that they consist of nothing solid, but of some subtle material out of which they were beaten, like *répoussé* work, having no backs at all, or with hollow insides. But, on the other hand, he had enough feeling for functional line to enable him, if not to communicate movement, to present action so that he succeeded in conveying a sense of things really happening.

Then, he understood almost as well as his Umbrian contemporaries, or as Millet among moderns, the solemnity of the sky-line, and the sense of profound significance it can impart to figures towering above it, as we see in his Berlin "Baptist." Moreover, in his best pictures, such as the Dresden *predelle*, the figures are so sharply silhouetted, and so frankly treated like *répoussé* work, that, far from taking them amiss, one is bewitched by their singularity. Finally, his colour has the soothing harmonies of late autumn tints.

Yet none of these qualities and faults, nor all of them together, explain the fascination of the man, which is to be looked for rather in his gifts as an Illustrator. These gifts were of the intensest type, although narrow in range. There is in the works already mentioned, in the Liverpool "Pietà," in the Richmond "Medea," and in the monochrome decorations in the Brera Altarpiece, a vehemence so passionate, an unrestraint so superhuman, that we surrender to them as we do to every noble violence, happy to identify ourselves with their more vividly realised life. If ever man had

"wrinkled lip and sneer of cold command," it is Herod in the ferocious scene in the Brera painting representing the "Massacre of the Innocents" But the treatment as a bas relief adorning a throne takes away all possible literalness, and leaves nothing but that delight in the absence of human sensibility which we get in the Icelandic Sagas, or, better still, in the flint hearted last lays of the Niebelungen Not

Even as an Illustrator, Ercole recalls his masters, Tura and Cossa, as this description will have revealed But in him the effect is deliberately aimed at, while with them it may have been but the unsolicited result of their style Therefore, as Illustration, his work has the advantage of set purpose, yet nothing shows more clearly how small a part even the most fascinating illustration plays in art. At his best, Ercole Roberti is but a variation played by the gods on the much grander theme they had invented in Tura and at his worst, as in his Modena "Lucretia," he is fit subject for a sermon on the text that no Illustrator, who is not also a master of form and movement, retains any excellence whatever after he has

worn out the motives he took over from some other artist who had had these essentials at his command

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IX

If miserable decline was the lot of Ercole who had come in contact with reality at second hand and with intellect at third hand we may know what to expect from his pupil, Lorenzo Costa whose contact with life and thought was only at third and fourth hand. He began with paintings, like the Bentivoglio portraits and the 'Triumphs' in San Giacomo at Bologna, which differ from Ercole's later works only in increased feebleness of touch and tameness of conception. He ended with such pictures as the one in St. Andrea at Mantua where there remains only the remote semblance of a formula that once had had a meaning. Between his earliest and his latest years, however, he had happy moments. Despite his predilection for types vividly suggesting the American red Indian such an altarpiece as the one in San Petronio at Bologna has not only the refulgence of colour of a well tempered mosaic, but a certain solemnity and

even dignity in the figures. But in the greater number of his works the figures have no real existence. Usually they are heads screwed on—not always at the proper angle—to cross poles hung about with clothes. Yet even thus, his narration is so gay, his arrangement so pleasant, his colour so clean and sweet, that one is often captivated, as, notably, by the Louvre picture representing “Isabella d Este in the Garden of the Muses.” Here, however, as in most instances where Costa pleases, it is chiefly by his landscapes, which without being in any sense serious studies, are among the loveliest painted in his day. Their shimmering hazes, their basking rivers running silver under diffused sunshine, their clumps of fine stemmed trees with feathery foliage, their suggestion of delicious life out of doors make one not only forget how poor an artist Costa was but even place him among those of whom one thinks with affection.

Naturally the masters I have mentioned are only the tallest trees in the little wood of Ferrarese art. There are many others growing under their branches, some of them clinging like the mistletoe to the boughs of the sturdiest

oaks. In places the trunks and branches are so tangled and intertwined that as yet many a one has not been traced down to its roots. Bianchi, for instance, if he really painted the impressive "St. John" at Bergamo and M. Dreyfus's Portraits of the Bentivoglios, would deserve a high rank in the school. But a still higher place belongs to the author of the Louvre altarpiece ascribed to him. Its severely virginal Madonna, its earnest yet sweet young warrior saint, its angels, so intent upon their music, the large simplicity of its arrangement, the quiet landscape seen through slender columns, the motionless sky, all affect one like a calm sunset, when one is subdued, as by ritual, into harmony with one's surroundings.

Before leaving, for the present, the school of Ferrara, a word will be in place about Francesco Francia and Timoteo Viti. Francia, whom meticulous finish, gracious angel faces, and quietistic feeling render popular, was, from the point of view of universal art, a painter of small importance. Trained as a goldsmith, he became a painter only in his maturity, and thus he missed the necessary education in the essentials

of the figure arts. But his feeling, before it grew exaggerated (when it anticipated his townsmen of a century later) was, in its quietism, at least as fine as Perugino's. No work by the Umbrian master is more solemnly gracious, tender, yet hushed with awe, than Francia's Munich picture of the Virgin stooping, with hands reverently crossed on her breast, to worship the Holy Child lying within the mystic rose hedge. Perugino, without his magical command of space effects, could never have moved us thus; and even Francia owes much of his modest triumph to his landscapes. Many of us have felt their dainty loveliness, and been soothed by such silent pools—*sine labe lacus sine murmure rivos*,—such deep green banks such horizontal sky lines as give charm to his altarpiece in S. Vitale at Bologna.

Timoteo Viti has left two pictures—the "Magdalen," at Bologna, and the "Annunciation," at Milan, which, as figure art, are perhaps as good as any of Francia's. It is not these, however, that earn him mention here. His importance is due to the fact that it was he who first taught Raphael and that it was

through him that the boy genius inherited many of the traditions which, in however enfeebled a form, had been handed down from the grand patriarch, Tura. It need scarcely be said that, in the condition in which it reached Raphael, it was a heritage he might have done well not to take up. At all events it would have stood him in no stead if he had not added to it the wealth of Florence.

X.

We return to Verona, this time not as to a capital of the arts mistress of Italy between the Alps and the Apennines, but as to a provincial town whose proud memories served only to prevent her taking the new departure at the most profitable moment and in the most fruitful way. Few of her young men seem to have frequented Padua while Donatello was there and while the revolution started by his presence was in full strength. Most of them stayed at home, sullenly waiting for its flood to sweep up to their gates.

The visit of Mantegna, in the flush of his early maturity, was a visit of conquest and the

altarpiece which he left behind at San Zeno remained like a triumphal arch—a constant witness to his genius. From the neighbouring Mantua where he established his reign he kept Verona for two generations and more—a fascinated captive at his feet.

In some ways this was unfortunate. As the Veronese painters had not known Donatello nor been brought in contact with reality through a direct acquaintance with his sculptures, they could not understand the ultimate source of Mantegna's inspiration, and could only imitate its final results. These were by no means the inevitable outcome of Florentine ideals—which, as we recollect, were to base design on form and movement and space—but were more frequently the offspring of a desire to present his vision of the Ancient World in the accent of that world itself, and if this touch of a dead hand did not entirely paralyse his own, happily too vital and resistant, it did nevertheless succeed in relaxing his contours to a slackness more readily found in Roman bas-reliefs than in the works of his fellow-pupils Bellini and Tura. This over

schematised but very seductive product gave no monition to strive for understanding, but held out every incentive to imitation. Although it will be granted that the first imitations retained something of the excellence of the originals, successive copying could not fail soon to have the usual consequences, decay and death. If Veronese painting was saved from these disasters, and lived to boast of a Paolo Caliari, it had to thank the solid heritage of naive observation, colour feeling and sound technique handed down from Altichiero and Pisanello, which, as was hinted earlier in this volume, formed part of that fund of merit held by Verona in common with the rest of Northern Europe.

XI

The Quattrocento painters of Verona betray two fairly distinct tendencies. One of these, manifested most clearly and potently in Domenico Morone, was to admit nothing of the old spirit in adopting the new imagery and the new attitudes introduced by Mantegna. The other, headed by Liberale, was inclined to

retain the old types and such of the old ways as would make a compromise with the new vision. So tenacious was this party of ancient traditions that it succeeded in transmitting them to the Cinquecento school which resulted from the fusion of the two movements.

Domenico Morone is known to us in his last phase only. In his one important work now extant, the amusing canvas at Signor Crespi's in Milan representing the expulsion of the Buonaccolsi from Mantua by the Gonzagas, we have one of those Renaissance battles that partook more of a spiced dress parade than of a field of carnage. Refined cavaliers on deftly groomed horses are making elegant thrusts at one another, and at times even bending over each other as if with ungentle intention. But it is clear that they will do no harm, they are only taking poses that will show to best advantage their own graceful carriage and lithe limbs and the mettle of their steeds. And charmingly indeed do they group in the midst of the broad city square, surrounded by its quaint façades, and backed by the distant mountains.

The man who ended thus must have begun as a strenuous workman, for in art, as in love, "none but the brave deserve the fair." Indeed, at San Bernardino there exist ruined frescoes which betray no preoccupation with elegance and grace, but show every sign of having been done under the stress of an ambition to master form and movement. They almost make one question whether their author had not studied in Padua. Faint echoes of his earlier struggles reach one from the works of his pupils, and further proof of a certain intellectual endeavour may be discovered in the fact that these pupils comprised the best, with the one exception of Caroto, of their generation. But Mantegna's influence upon Morone ran contrary to intimacy with reality, and swept him away towards schematisation and towards that kind of elegance which, in happy circumstances, is the first as well as the finest product of this kind of intensification.

Little remained to be accomplished by his son, Francesco, and his other followers, Girolamo dai Libri and Cavazzola. Being his imitators, they were by so much farther removed

from the source, and, lacking his relatively serious training, they could not attain his gracefully vivid action. It is to their credit that they seem to have made no futile attempts, and that they confined themselves to spreading abroad unambitious, honest, and frequently delightful imitations and recombinations of the style and motives of their master. As serious figure art, their work ranks no higher than that of the Umbrians, and if they have not the compensating space harmonies of those artists they please and tranquillise one almost as much with their poetical landscape backgrounds, and soft diffused lights. Their arrangement is as restfully simple, while their grouping is perhaps larger. Their types are frequently as quiescent and even as ecstatic, although they exhale at the same time the well being that turns each picture of their descendant, Paolo Veronese, into a temple of health. Then they have a radiance which they shared with the Venetians only, due to the treatment of colour as substance, as the material out of which the visible world is made not as if it were only an application on the surface of matter, as colour

was regarded elsewhere in Italy. For these reasons one may rank the school of Domenico Morone on a level with Fiorenzo di Lorenzo's, provided one first excluded Perugino and Raphael. It is excluding much, but the Umbrian remainder is almost as inferior to the Veronese average as these two are above it.

One can speak of Domenico's followers thus together, because their resemblances are so much more striking than their differences. Nevertheless each introduced such newness as his temperament could not avoid. Francesco Morone was the severest of them as if educated while his father was still in his more archaic and more earnest humour. Indeed, his "Crucifixion" at San Bernardino in Verona with its cross towering gigantic over the low horizon and its firm figures, must count among the most inspired renderings of the sublime theme. He declined from this strenuous mood, but without losing his poetical feeling, which expressed itself chiefly in skies filled with cloudlets, purpled and bronzed with transfiguring sunrise or sunset lights. He had an almost Giorgionesque gift for fusing landscape and figures into roman

tic significance His ' Samson and Delilah at Milan transports one to a world of sweet yearnings, of desires one would not have fulfilled, into a lyric atmosphere which tempers existence as music does

Girolamo dai Libri was perhaps the most talented of Domenico's pupils, and certainly the most admirable in achievement He not only had greater solidity and better action, but he attained to fuller realisation in landscape And of landscape he was, if not a master, at least a magician What views of grand and beautiful yet humanised nature, full of comforting and even poetical evocations, all bathed in warm tranquil light! What distances too, as in the "Madonna with Peter and Paul" of the Verona Gallery, where the three figures frame in, like an arch, harmonious expanses of flood and field, of mountain and meadow! Girolamo just failed of being a great space composer, a greater Perugino

Cavazzola, the youngest of the group, the least at ease in its traditions, but lacking the genius to react against them fruitfully, is, except in portraits and in landscapes, somewhat distasteful

But at times, as in the portrait at Dresden, he attains to an almost Dürer-like intensity, while keeping to the large handling of his school. And in such a landscape as the background of his Verona "Deposition," he anticipates the quiet effects of Canaletto.

XII.

At the head of the rival group of Veronese painters stood Liberale. He was trained as a miniaturist, and it is perhaps owing to this—for traditions last on longest in the minor arts—that in his types and colour-schemes he retained through life such a close connection with the old school. But he did not escape the influence of the new art. Whether through coming in contact in Siena with Girolamo da Cremona, the most intellectual, imaginative, and accomplished of Italian miniaturists; or whether, on his return, through falling under the attraction of the grand sculptor Rizzo; or whether through having glimpses of Mantegna's and even Bellini's earlier masterpieces; or whether, as is indeed more probable, through all these in combination,

he found ample opportunity of becoming acquainted with the products of the new movement. Unfortunately he never seems to have fully comprehended its causes, and hence his inferiority. Endowed by nature with an unusual if not deep sense for form and structure and with a certain poetical feeling as well, Liberale, had he enjoyed the education of a Florentine or even a Paduan, would not have been satisfied with the few remarkable works that were the accidental fruit of his talent, but would have learnt to exploit his gifts systematically, as the scientific miner delves for precious metals and would not have been contented, like a thoughtless barbarian, with what he had the luck to find on or near the surface. Nor would he have painted, when inspiration failed, the feeble and contemptible pictures of his prolonged old age.

His beginnings were brilliant, for he was scarcely out of his teens when he commenced those illuminations which, although inferior to Girolamo da Cremona's, are still among the finest of Italian miniatures. They always have alertness of action and extraordinary vigour of

colour, while at times they all but attain the rare heights of Imaginative Design. Few who have seen them in the Library of the Cathedral at Siena will forget the blue bodied Boreas blowing, or the white turbanned, Klingsor like priest at an altar, or the vision of the Castle St. Angelo. Not long after completing them he must have painted, under the influence perhaps of Bellini and certainly of Rizzo, his most intellectual and most admirable work, the Munich *Pietà*. Despite its over sinuous contours, betraying the miniaturist, and despite its draperies taken heedlessly from sculpture, in which art they are intelligible if not beautiful, this *Pietà* is impressive in feeling and convincing in effect. It does not occur to one to question the existence of the figures, the reality of their action, or the genuine pathos of their expression. Still under Rizzo's impulse, he painted two Sebastians, one now in Berlin and one in Milan, which are among the most comely if not the most fully realised nudes of their day, figures which, for their shortcomings as well as for their virtues, may be compared with Perugino's Sebastian in the Louvre. The Milan example has

for background one of the best presentments in existence of a Venetian canal with its sumptuous palaces and out of door life. Even greater delight in architecture, the beauty of its material its relation to sky and landscape, and its decorating subservience to man—all those qualities which afterwards played so superb a part in Paolo Caliari's art—are displayed in Liberale's most charming work, his National Gallery 'Dido.' On the other hand, such a picture as the "Epiphany" of the Verona Cathedral, while based on Mantegna's great creation in the Uffizi, has something rustic and Tyrolese about it, as if a shepherd accustomed to yodelling were trying to sing Bach's Christmas Oratorio. And Liberale's late works prove how little he had submitted himself to the serious discipline of the figure arts, for most of them are mere rags

XIII

We need not linger here over such followers of Liberale as Giolfino, with his taste for ugliness occasionally relieved by a certain whimsical winsomeness nor Torbido, who, before he was swept

away by the deluge brought down by Giulio Romano, tasted of the pure springs of Giorgione's art, and, refreshed by them, painted two or three haunting portraits, such as the wistful young man in the Doria Gallery, or the ivy crowned youth at Padua

The best of Liberale's pupils was Francesco Caroto, on the whole the ablest Veronese painter of his generation. A sojourn at Mantua brought him under Mantegna's personal influence, which therefore not only affected him more vitally than it had his other townsmen, but prepared him to assimilate his own style to that of the more Mantegnesque among them. In him, therefore, the two tendencies of which we spoke before, ran together and fused perfectly, while neither lost its qualities. But those qualities had never been intellectual, nor was Mantegna in his last phase the man to give Caroto the discipline he required. He lived without it, and with no ideas of his own, but, vaguely aware of their need, he was humbly eager to take over Raphael's or Titian's, and was even ready to copy other people's designs.

Caroto was thus, in spirit, little more than an

eclectic, but, happily for him, the traditional conventions of his predecessors still kept firm hold on him, and even when he strayed, he never strayed from their colour sense and their honest technique. On the contrary, by remaining faithful to these, he was able to improve and even extend them, and hand them on to become that almost unrivalled instrument which Paolo Caliari perfected.

There is something winningly simple in the comeliness of Caroto's women, as in the "St. Ursula" at San Giorgio, and in the sturdiness of his men, as in the San Fermo altarpiece. In his landscape there is a haze and a distance, and, at times, a mystery suggestive of Leonardo. At his rare best, his colour has something of the harmonies subtilised almost into monochrome of the late Titian. At his best, too, his portraits, like those at Florence of the pathetic Guidobaldo of Urbino and his good Duchess, are in design among the finest and in colour among the most gorgeous of their day. Indeed, despite their weakness of structure, they still pass for Mantegna's and there are critics who think them worthy of the name of Raphael.

XIV.

Thus far we have dealt with artists whose mode of visualisation never broke through the forms created at Padua under Donatello's influence, and developed under the inspiration of the Antique by Mantegna. I have spoken in my *Central Italian Painters* of visualisation, how important a part it plays in art, how it is affected by success or failure in comprehending the specific problems of art, and how the works it produces modify and even dictate the way each one of us looks at the visible world. I need not repeat what was said there. But here, where the treatment is necessarily more historical, for the better understanding of what is to follow, I must add, in the abbreviated and almost cryptic form required by the exiguity of this small book, one or two observations that would need as many volumes for their full development with commentary and instances.

During the three centuries from about 1275 to 1575, when Italy created masterpieces deserving universal attention, two changes in

visualisation took place. At the beginning, we discover a method founded on line—first on dead line, to which debasement had reduced form, and then on ductile, and at times even functional line, which revived the attenuated forms, gave them contours, and lifted them up to the exalted beauty of the early Sienese. Under Giovanni Pisano and Giotto this linear mode of visualising began to give place to the plastic, based upon the feeling for planes and the striving for fully realised substance and solidity. Arrested by the lack of genius among the followers of these two pioneers, plastic visualising had to await the fifteenth century for its complete triumph. The victory was scarcely achieved when that great but unconscious revolutionary, Giovanni Bellini, hitherto an adept of the plastic vision, began all at once to visualise in still another mode, which, to differentiate it from the linear and the plastic, I may call the commencement of the pictorial mode. This happened because he had a revelation of the possibilities of colour. Before his day, except in a rudimentary way at Verona, colour, no matter how enchanting in its beauty, was a

mere decoration added to the real materials, which were line in the fourteenth century, and line filled with light and shade in the fifteenth. With Bellini colour began to be the material of the painter, the chief if not the sole instrument with which his effects were to be produced. Yet Bellini never dreamt of abandoning the shapes which the plastic vision had evolved; he simply rendered them hence forth with colour instead of with line and chiaroscuro, he merely gave up the plastic linear for the plastic pictorial.

Now, Bellini's great followers, Giorgione and Titian, were far too intellectual as artists, as well as too firmly rooted in a mighty and still recent past, to surrender, any more than their master did, the fine feeling for form, for movement, and for space engendered by the Quattrocento. They and their companions and pupils remained still within the plastic-pictorial mode of visualising, and never reached the purely pictorial—not Tintoretto, nor even Bassano. But the Veronese, who started with a certain rudimentary sense of their own for colour as material, and quickly appreciated

Bellini's revelation, had no continuous tradition of form, no steadying intellectual purpose, and they found it only too easy to drop the plastic element and to be purely pictorial

XV.

The first purely pictorial artist in Italy was Caroto's pupil, Domenico Brusasorci—a statement, it must be understood, made historically and not at all with intent to praise. By no means all Brusasorci's works, however, show him in this light. Most of them, while pleasant and occasionally delightful, tell a tale of groping and stumbling with Caroto's baggage on his back, after Michaelangelo and Parmigianino, Titian and Bonifazio. But in the altarpiece at Sant' Eufemia, in his frescoes at the Bishop's Palace, or those of even less intrinsic merit in the Ridolfi Palace at Verona, in certain decorations elsewhere in that town and at Trent, and in such portraits as the one in the Uffizi, which still passes for the likeness of Giorgione by himself, or, better still, in that of a lady, in the possession of Mr E. P. Warren, of Lewes, we

find a way of handling contour, mass, and surface, of grouping and co-ordinating, even a dependence upon effects produced by actual brushwork, which only seem to us less modern than Tiepolo or certain famous painters of to-day because of their inevitable cargo of Cinquecento shapes and attitudes. Brusasorci's historical importance is therefore of the highest order, for, with this new vision resulting from the almost complete emancipation of colour from the control of plastic form and line, he designed afresh what came to hand, much as Giotto and Mantegna had done before him, leaving a mode of arrangement and lighting, as well as actual compositions, that his successors could take over with little or no change.

One may ask why, if he brought in as much newness, he is not to be considered as great as Giotto or Mantegna. The answer is simple. Newness is a very minor consideration in the world of art. In that world it is the intrinsic quality only that counts, and that quality, no matter by what materials and with what vision it is obtained, must always be Form, Movement, and Space harmonised to-

gether • and of this harmony Brusasorci was only an inferior master

His followers, Farinati, Zelotti, and Paolo Caliari, not to speak of others like Felice, his son, and Bernardino India illustrate the value of the new material and formulæ in a way that has been repeated perhaps millions of times since, for it is their mode of visualising, if any, that still reigns in the world of painting That mode, in the hands of genius, serves some of the highest purposes, but it affords no assistance whatever to the mediocre These it does not, as did the Giottesque and Quattrocento traditions, draw forth, foster, and lead, enabling them to produce their best, it arms them with instruments beyond their feeble strength to wield, it furnishes them no guidance, and encourages them to seek for originality when they are only capable of anarchy

Farinati, despite much excellent work done after the pattern of Brusasorci, ended miserably, while Paolo, adding but little to Brusasorci's patterns—so little that today many a design of the master's is counted as the pupil's work,—lifted them by the force of genius into

and ruled by splendour loving princes There seem to have been painters enough and to spare as we may infer from such facts as Giovanni da Milano's activity in Florence and Leonardo da Vinci's frescoes in San Giovanni à Carbonaro at Naples But the life of art must depend upon causes other than those merely economic and political, or it would not have to be said that Milan and all her lands never produced a painter even approaching the first rank. She lacked genius and was therefore always a dependency in matters æsthetic In the fourteenth century her painters were provincial Giottesques in the earlier decades of the next century they were humble somewhat quaint followers of Pisanello and the chronicle of Milanese painting for the remainder of that century and the first half of the Cinquecento would be brief indeed if we withdrew the names of Foppa Bramante and Leonardo Foppa was a Brescian trained in Padua Leonardo was a Florentine and so in education was Bramante That there was a school of painting in Milan during all these years is as undeniable as that there was one during the same period in Rome but

it was scarcely more indigenous in the one place than in the other

The most important work of the early Milanese Quattrocento still extant is the compendious cycle of frescoes in the Monza Cathedral, recounting the life of Queen Theodolinda. It is clear that they owe their inspiration to Pisanello, and it is interesting to observe how their authors have left out the modelling, relaxed the line, and added to the prettiness, particularly of the faces. One is almost tempted to accuse them of deliberate purpose in making away with all that might interfere with prettiness.

What is true of these Monza frescoes holds true for the entire school of Milan. Prettiness, with its overtones of gentleness and sweetness, formed, as it were, the primordial substance of Milanese painting. Like an infinite ocean of soap bubbles, it covered even the most salient figures with a formless iridescence, while less resisting shapes were dissolved into it as if they were dewdrops upon the shining sea.

If we stop to consider the nature and origin

of prettiness, we shall soon understand why it is a source at once of inferiority and of popularity in art. Prettiness is all that remains of beauty when the permanent causes of the sensation are removed. Beauty is the quality we ascribe to things visible, when we realise that they are life enhancing. In the figure arts that quality is the offspring of a perfect harmony between tactile values (or form) and movement. It finds embodiment in such shapes, attitudes, and compositions as enable the artist, with the vision he commands, to convey his effect. By themselves, these shapes, attitudes, and compositions are mere skins and, like skins, when removed from the bodies which grew them, they quickly wither, shrivel, and fall to dust.

The painter who lacks the capacity for tactile values and movement, in other words, the painter who has no creative talent, is reduced to imitating those who have, for in art all shapes, all attitudes, all arrangements are in origin the outcome of the life communicating power. Such an artist's imitation will necessarily be without form and void, for could he

produce the effect of inner substance and vitality, he need not have imitated, it will have the skin of beauty without the life. Yet just as the human face at the moment when death robs it of the inspiring force and sustaining will, may, for an instant, wear its loveliest expression, so art, when smoothed out and simplified by the subtraction of vital modelling and relaxed by the withdrawal of movement, becomes at that moment most seductive and alluring. The warmth of vitality, the life of life, that created it has not completely left it, while all that overwhelmed one, all that was as a Burning Bush, has given way to something quite within one's grasp, almost at one's mercy.

This is the moment in the decline of art when it necessarily produces prettiness (hence, by the way, the attractiveness of the first fruits of a decline), and prettiness, being what it is, is, for the reasons already given, necessarily inferior. It is at the same time popular, because it is intelligible even to the point of flattery.

It follows from what has been said, that prettiness can only appear when a given art

movement has reached its climax, when full blown beauty has been attained, and so consciously enjoyed as to tempt imitation of the apparent cause, the mere design or pattern. Prettiness is not easily generated by archaic art, because, while art is in that condition, it is so obviously striving for the realisation of form and movement that no imitation can fail to show signs of the same zeal, and therefore to partake, in no matter how feeble a degree, of its excellence. Archaic art, when aped, will result in crudity, in quaintness, in childish absurdities, but not in prettiness. When this does appear in the midst of archaic art, it may safely be considered as a survival from the last phase of finished art, as the Gothic prettiness which occasionally shows its bewitching face in the midst of all the stern endeavour of the Quattrocento.

It has been necessary to say these few words about prettiness because the struggles it engaged in with real art take up so much of the history of painting at Milan, although more, of course, in its later than in its earlier phase.

XVII.

Quattrocento painting in Milan, as we know it at least, owed its existence to Vincenzo Foppa. Although in composition and landscape he occasionally shows traces of Pisanellesque training, he got his serious education at Padua along with the Bellini, Mantegna, and Tura. His achievement, as represented by works that have come down to us, is less in quantity and probably also in quality than that of his fellows. Yet it may be questioned whether, putting Mantegna to one side, Foppa's native talents were inferior to Tura's or even to the Bellini's. Had these artists suffered his exile from all sources of inspiration, had they during their more plastic period been completely deprived of stimulating rivalry, they might have stopped where he did, or even sooner,—as befell Tura, in spite of his later start and his close vicinity to Padua and Venice. That Foppa's arrested development was not due to natural torpor but to the lack of incentive, may be justly inferred from the perspective and the light and space in his National Gallery "Epiphany," which tell us that, although he was then

over fifty, he was quick to learn of Bramante

It is even possible to imagine in what direction he might have developed under favouring circumstances. He reveals, in his treatment of figures and landscape, a powerful grasp of inner substance, but, excepting in architecture when painted under Bramante's influence, a singular indifference to the precise and sharp definition of surface. As perhaps no other master of his time, he tends to soften the impact between surface and atmosphere, and his feeling for colour is in accord, for he prefers silvery, almost shimmering effects, bordering on monochrome, to the variegated tints esteemed by the adepts of utmost definition. These few words will suffice to show that Foppa's instincts were not with Mantegna or Tura, but with Giovanni Bellini. Under as favourable a start the Brescian might have attained to pictorial vision as early as the Venetian, or even earlier, for he never, like Bellini, passed through an initial phase of intense precision of outline.

What he did attain, if much less, is still considerable. With his profound sense of interior

substance he could not help having a grandeur of form at times recalling Piero dei Franceschi, and though he lacks the poetry of space and shuns rather than courts action, his compositions are among the most impressive of his century. He is never without merit. Even his action, as we must grant while looking at his two "St Sebastians" at Milan, is that of a master, and in a work like his Berlin "Deposition," of a great master. In what other treatment of this subject do we find such anticipations of Michelangelo's noblest style? Then his conceptions, like Bellini's, have a smile of tenderness in their severity. Nothing is so near in spirit to the Venetian's Madonnas as some of Foppa's—for example, the one belonging to Prince Trivulzio. His colour schemes, with their pervasive silvery greys and subdued greens, are the perfect vehicle for all that he attempts to convey. In Northern Italy he ranks, indeed, after Mantegna and the Bellini alone, and his influence was scarcely less, for no nook or cranny between Brescia, the Gulf of Genoa, and the crest of the Mt. Cenis escaped it.

XVIII

We cannot linger over Butinone and Zenale the first and elder of whom seldom rises above the quaintness and whimsicality of that attractive little imitator of Donatello and Mantegna, Gregorio Schiavone, while the younger was sufficiently skilful to be able to graft certain minor Leonardesque fruits upon the rugged Foppesque trunk. Together they painted a polyptych which still lights up with splendour the sordid market town of Treviglio, where both were born. It is, in the main an offspring of Foppa's art, but less serious, more pleasing and, above all more gorgeous.

The most remarkable of Foppa's followers was Ambrogio Borgognone—one is tempted to say the most remarkable native painter of the whole Milanese land. It is true that his range is limited, seldom carrying him beyond the horizon of his master, and it is also true that he is not conspicuous for peculiar excellence in form or movement or space composition. Nor is he altogether free from the feebleness of the imitator, and from the prettiness which, in his later years, was deluging his

country But he has left us one of the most restrained, most profound and most refined expressions in art of genuine piety Were Christian piety the real source of the pleasure that religious people take in painting, they would greatly prefer Borgognone to their actual favourites, Fra Angelico, or Francia, or Perugino But they are attracted consciously by the sweetness of type in all these masters and unconsciously by the charm of line and colour in Angelico the cool, green meadows of Francia, and the space harmonies of Perugino The Milanese is not so appealing on any of these grounds, nevertheless, besides being a rare and noble *Illustrator*, he was all but a great painter

As a painter, he came perhaps as near as was possible for a man firmly fixed in habits of plastic visualising to being a Renaissance Whistler He had Whistler's passion for harmonies of tone, and synthetised, abbreviated symbolised drawing Such drawing could scarcely assert itself against the plastic sturdiness of his figures in altarpieces nor yet (although somewhat more) when he was ~~not~~:

a decorator in the most serious sense of the word, with heroic types, statuesque in pose, grand in form, and magnificent in movement, closely allied in spirit and pattern to those of Piero dei Franceschi and his pupils, Melozzo, Signorelli, and "Bartolommeo della Gatta Bramante must, however, have painted relatively little, or his influence on this art would be much more perceptible than it is. Although it doubtless extended to Zenale and others, its main channel was Bramantino. Through him it spread in due measure over the later stretches of Milanese painting securing perhaps the best elements in the art of Luni and Gaudenzio.

But as we might expect from one following close upon the footsteps of a master whose chief interest was another craft, Bramantino, in spite of such excellent attempts at serious treatment of form as are seen in General del Mayno's "Christ," soon sank to a formlessness meticulously devoid of substance, and a flimsiness the contemptible effects of which it takes all his fascination to dispel. Fascinating, however, he is. In the first place he inherited

from his artistic forebears something of the poetic madness of the Umbro Tuscans which all his native Milanese instincts for prettiness could not squander and bring to naught. At times he is positively captivating, as in the Brera fresco of the "Madonna and Angels," or the Locarno "Flight into Egypt." His types retain something of Melozzo's grandeur, while anticipating much of Parmigianino's or Rosso's sensitiveness. Then, as Bramante's pupil, he had an exquisite feeling for architectural profiles, so that in truth many of his pictures would lose nothing except the massing of the general arrangement if the figures were absent. His practice of lighting as much as possible from below, and his fondness for poetical contrasts of light and shade, complete the impression of a style that is seductive for all its frequent intrinsic inferiority. If we seek for a groundwork of serious figure art in such works as Lady Layard's "Adoration of the Magi," or the already mentioned "Flight," we meet with disappointment, but they have something irresistibly winning—like the airs in Berlioz's *Enfance du Christ*.

XX

The rest of Renaissance painting in the Milanese is grouped around the artist who so determined its character and shaped its course that it has ever since been known as his school—the school of Leonardo da Vinci—while its finest products have commonly passed for his own

When towards 1485 that most gifted of Florentines settled in Milan, he was little over thirty, and, although he had behind him his ‘Epiphany,’ the least quaint and most intellectual design produced in the Christian world up to that date, although he had already passed out of the region Mantegna held as his demesne and beyond the tasks its dwellers had set themselves, he had not yet reached his full growth. He still clung to many of the mere *impedimenta* handed on to him by Verrocchio, he still had to find his way to perfect freedom. It will scarcely be maintained that the road thither lay through the streets of Milan and it may be questioned whether Leonardo would have found it at all if he had not returned to Florence. One even wonders whether, if he had never left

his own city, he would not have attained to a much greater emancipation of his real self, and attained it much sooner; and one may well deplore that he was so long exiled from the focus of the arts, to its loss, to his own loss, and to the loss of beauty for ever. Imagine what might have been if he had had for pupils, or at least for followers, Michelangelo and Andrea del Sarto, instead of Ambrogio da Predis and Boltraffio! But he passed his best years in Lombardy, perhaps not unaffected by the pervasive passion for prettiness. Even a Leonardo was scarcely the better for having to paint the court beauties of that subtle sensualist, Ludovico 'il Moro. As the reward for everything is more of the same thing, these clients probably increased their demands with every revelation the mighty genius condescended to make of charms hitherto perceived passionately but vaguely. Leonardo was thus, despite himself, an accomplice in chief in the conspiracy for prettiness; for if his sovereign art could illumine with beauty even the prettiest woman, this was quite beyond the reach of ordinary men, his scholars. Considerations of this kind may perhaps account for Leonardo's

The temporary effect of contact between the man who has solved most of the problems of his profession and the one who has solved only a few, is to make the latter throw up his problems altogether and abandon himself to imitating what he can—the obvious. In the domain of the figure arts, the obvious appears as shape, as silhouette, as smile. These are copied to the best of the imitator's ability, until the day when he understands just what, in terms of art, they mean and that day frequently fails to dawn.

XXI.

Leonardo's first effect on Milan was slight. Except in the most superficial way, it was felt solely by his few assistants and pupils. It may have been that he painted only for the Court and its connections, and remained almost unknown to others, or that the local craftsmen were not ready to value his merits. For his first stay of fifteen years or more, if he had never come back, would have left relatively faint traces. It was only upon his return after a long absence that he exerted his prodigious,

perchance disastrous influence. There had been time for the enthusiasm of his rare adherents, backed up by reports of his instantaneous triumph in Florence, to draw the attention of their companions to his greatness, and to bring all the young to his feet.

Leonardo's earlier followers at Milan were not only fewer in numbers than his later ones, but less enslaved. They had known other masters, and had already formed habits that were hard to get over. Furthermore, he himself was still seeking, and although he was so close to perfection, he had not yet attained it. There was thus no finished product to entice them. If they imitated him at all, they had also to imitate something of his endeavour, and their work was necessarily the more vital for it. He was, for instance, constantly striving for that subtler and subtler intensification of modelling by means of light and shade which he finally attained in his "Mona Lisa", and some serious reflection of this striving is found occasionally in Predis and Boltraffio, but almost never in the younger generation, despite their showy high finish. It was no doubt due to this

more intimate acquaintance with Leonardo's methods that Predis was able to execute a copy like his National Gallery 'Virgin of the Rocks' so much closer to the original than any copies of the 'Last Supper' made by the more glib imitators of the younger generation.

But even these early followers who have left us so many straightforward, dignified portraits of men, also fell into mere prettiness when they attempted to follow the master in the portrayal of charming women and peach-faced boys. Predis, the painter of the Poldi profile of Francesco Brivio, all mind and character, could sink to the gypsy prettiness of the "Girl with Cherries" in New York, and Boltraffio, from the sturdiness of the male bust in Dr Frizzoni's collection at Milan, to the sugariness of the women's heads in the choir of St Maurizio, or of effeminate lads like his youthful Saviours and St Sebastians. Even Madonnas, probably executed on the designs of the master, and replete with his fascination, like those of the Poldi and National Gallery, Boltraffio contrives to spoil with sugar and perfume. It was unavoidable for Leonardo's heads of women and

children had a tendency to sweetness which was kept down by the exercise of his sovereign power over form, but which was bound to assert itself directly that power was lacking

It was much worse with those pupils who came under Leonardo when, returning to Milan, too busy to teach them in earnest, employing them as executants rather than scholars, he had completely perfected his art, and created types as incapable of further intensification as are his "Mona Lisa" and the heads in his "Madonna with St Anne". Every attempt to reproduce them was bound, except in the hands of another Leonardo, to end in mere prettiness. And this perhaps wholly accidental result was unhappily only too welcome once revealed it was bound to increase. By its own momentum, as it were, it would tend to greater and greater sweetness. It would absorb all interest, and end in sickliness, affectation or sheer vulgarity, as so frequently it did in Gianpietrino, Cesare da Sesto, and Sodoma.

We Europeans even when not aware of it, hold to our own individuality, and can never be content with merely copying our masters,

however great they may be. Accordingly, when once the form has dropped out of a beautiful and significant face, how will the secondary artist assert his own individuality if not by making the face prettier and more expressive than the one he is imitating? Not only is there no other course, but this one is popular and remunerative. Yet that way lies Avernus, from which, proverbially, the return is not easy.

But why, one may ask, are prettiness and expression not sources of artistic enjoyment? The answer is that mere prettiness appeals, not to those ideated sensations which are art's real province, but directly to the head, to the heart, and to less noble parts of us, and appeals as actuality, not as art. The admirers of a pretty woman in a picture regard her with Stendhal's eyes as the promise of the same face in real life—it cannot be otherwise, since living prettiness is so overwhelmingly attractive. Prettiness is thus little more than a pictograph, and is scarcely an art quality at all, seeing that the figure arts have for their materials the only elements that in vision can cause di-

surpasses its visible cause—the action manifested by the figures—we are inevitably led to seek for the cause of it in sources beyond and outside the work of art. The æsthetic moment—that too brief but most exquisite ecstasy when we and the work of art are one—is prevented from arriving, for the object of vision instead of absorbing our entire attention as if it were a complete universe, and permitting us to enjoy the feeling of oneness with it drives us back on curiosity and afield for information setting up within us a host of mental activities hostile to the pure enjoyment of art.

And if all this be true of figures and whole compositions it is much more true of single heads. In the best art the head alone is but a limited vehicle for expression, and great art has always been perfectly aware of these limitations making a point it would seem of giving the face, when presented alone its most permanent aspect. But such treatment requires genius on the part of the producer, and natural as well as cultivated appreciation on the part of his public. The ordinary craftsman must exercise such functions as he has,

and, standing at the level of the masses, he produces what they crave for, pictures that communicate information and promises, instead of life and beatitude.

XXII.

Enough perhaps has been said to justify my want of enthusiasm for such bewitching Leonardesque heads as the "Belle Colombine" of St. Petersburg, and the "Lady with the Weasel" at Cracow, and to prepare the reader for my estimate of Luini, Sodoma, Gaudenzio Ferrari, and Andrea Solario.

Luini is always gentle, sweet, and attractive. It would be easy to form out of his works a gallery of fair women, charming women, healthy yet not buxom, and all lovely, all flattering our deepest male instincts by their seeming appeal for support. In his earlier years, under the inspiration of the fancy-laden Bramantino, he tells a biblical or mythological tale with freshness and pleasing reticence. As a mere painter, too, he has, particularly in his earlier frescoes, warm harmonies of colour and a careful finish that is sometimes not too high.

But he is the least intellectual of famous

painters, and, for that reason, no doubt, the most boring. How tired one gets of the same ivory cheek, the same sweet smile, the same graceful shape, the same uneventfulness. No thing ever happens! There is no movement, no hand grasps, no foot stands, no figure offers resistance. No more energy passes from one atom to another than from grain to grain in a rope of sand.

Luini could never have been even dimly aware that design, if it is to rise above mere orderly representation, must be based on the possibilities of form, movement, and space. Such serious problems seem, as I have said, to have had slight interest for any of Leonardo's pupils, either because the pictures the master executed at Milan offered insufficient examples, or because the scholars lacked the intelligence to comprehend them. Certainly Marco d'Oggiono's attempts encourage the conclusion that the others did well to abstain. But the subtlety of Leonardo's modelling, at least, Luini could not resist, and as he had little substance to refine upon, he ended with such chromolithographic finish as, to name one instance out of

many, in the National Gallery "Christ among the Doctors His indeed was the skill to paint the lily and adorn the rose, but in serious art he was helpless Consider the vast anarchy of his world renowned Lugano "Crucifixion every attempt at real expression ends in caricature His frescoes at Saronno are like *Perugino* slate works without their all compensating space effects

Sodoma, the most gifted of Leonardo's followers, is not a great artist, but at his best he half persuades us that, with severe intellectual training, he might have been one It is possible that he lacked only education and character to become another Raphael He obviously had as keen a sense of beauty, and he was as ready to appreciate and to attempt to appropriate the highest achievement of others—provided it was not too intellectual But he had neither the initial training nor the steady application to master the fundamental problems and it is significant that while he was for years in Rome and imitated Raphael there is no trace in his numerous paintings of any acquaintance with Michelangelo

.

The bulk of his work is lamentable. No form, no serious movement, and, finally, not even lovely faces or pleasant colour, and of his connection with Leonardo no sign, unless the slap-dash, unfunctional light and shade be a distorted consequence of the great master's purposeful chiaroscuro.

Gaudenzio seems to have been less than his fellows under the direct influence of Leonardo or his works. He was by temperament an energetic mountaineer, with a certain coarse strength and forcefulness. His earliest paintings, the Scenes from the Passion at Varallo, are provincial but pretty miniatures on a large scale. Prettiness gained on him at Milan, but never quite conquered a certain crude sense for reality, which, when it reasserted itself, permitted him to produce works with a curious breath of Rubens about them, like his frescoes at Vercelli.

Solario was by training almost as much a Venetian as a Leonardesque Milanese. His magnificent National Gallery "Portrait of a Senator" recalls Antonello, Alvise Vivarini, and Gentile Bellini, and even his Louvre

"Cardinal d'Amboise" is more Venetian than Milanese. But the bulk of his work is only too obviously Lombard. Yet, for all his high porcelain finish, for all his prettiness, for all his too long sustained smile, he is neither so lifeless nor so stereotyped as Luini. It is harder to forget a youthful delight in his Louvre "*Vierge au Coussin Vert*" than to renounce almost any other early enthusiasm for paintings of this school. How they enhanced one's dream of fair women, all these painters so distasteful now; how they guided desire and flattered hope! Youth still looks at them with the same eyes, and from their Elysian seats they smile down upon me with the words: "It is for the Young that we worked—what do you here?"

XXIII.

Before turning east to Brescia, where, as I have already said, Foppa's tradition found its final development, we must glance for an instant westwards. It has been remarked before that this master's influence made itself felt to the shores of the Mediterranean, and to the

crests of the Mt Cenis But as it passed over Piedmont, it encountered the last waves of Franco Flemish tradition, and drove them back, not however, without losing part of its own Italian character and itself acquiring something of the Northern To the historian, this encounter and mingling of art forms, and all that it implies in the state of mind of the artist, should constitute an important and even delightful field of study But we must content ourselves with a word regarding the completest product of this movement, Defendente Ferrari

Were we to treat him as a serious artist, the fourth rank might be too high for him, for he has none of the qualities essential to the figure arts But he disarms criticism by naively abandoning all claims to them, and he even inveigles us, for the twinkling of an eye, into disregarding their existence He gives us pleasant flat patterns with pleasant flat colour, put on like enamel or lacquer, sometimes with jewel like brilliance Into these bright arabesques he weaves the outlines of pious, quasi Flemish Madonnas and oc

casionally the clean cut profile of a donor—one of those profiles that even the humblest Lombards struck off so well. I recollect a grand triptych, gorgeous in gilt, with a Gothic canopy daintily carved, and in the midst the Blessed Virgin, the silhouette of a tender Flemish Madonna, with the Child caressingly held in her arms, as she floats in space with the crescent moon at her feet, and I confess that the memory of this picture fills me with a greater desire to revisit it than do many far more ambitious and even more admirable works. Defendente, living, like Crivelli, out of the current of ideas, developed like that enchanting Venetian, although on the most modest lines, the purely decorative side of his art. In truth, painting is a term that covers many independent arts, and this little Piedmontese master practised one of them. Its relation to the great art is not unlike that of monumental brass to sculpture, and we prefer a good brass to a poor piece of sculpture.

XXIV.

Foppa's real successors, those who carried to their logical conclusion his tendency to greyish

silvery harmonies of colour and a plastic pictorial vision, were his own countrymen, the Brescians. We shall not delay over Civerchio and Ferramola, for the one is too shadowy and the other too insignificant a figure, but hasten on to their pupils, Romanino and Moretto. In spite of their faults—and they are many—it is a pleasure to turn from the later Milanese, with their mere surface colour and their merely plastic light and shade, to these Brescians, less talented, perhaps, but left free to unfold their own character under the genial influences of Venice. While speaking of Foppa, we noted how much he had in common with Bellini, we observed the same feeling for interior substance, and the same inclination to let this substance melt gradually, as it were, into the circumambient atmosphere, losing nothing of its own consistency, yet not ending abruptly as if imprisoned within a razor edged outline. His followers were naturally ready to understand all the advances made on that road by Giambellino, and perfected by his pupils, Giorgione and Titian. Consequently, in a sense, Moretto, Romanino, and their companions whom political and social conditions submitted to the domina

ease, his fresh clean colour, his unpretentious yet frequently happy design. Delightful indeed are the sunny colonnades of the castle at Trent, where Romanino's frescoes, with much of the flimsiness, have still more of the delicious colour of gorgeous butterflies floating in the limpid spring atmosphere! Delightful again is it in passing along fragrant Bergamask lanes to stop and enjoy the easy grandeur and charming dignity of his paintings in the open air shrine at Villongo!

Moretto, the fellow pupil of Romanino, is the nearest approach to a great artist among his exact contemporaries in Northern Italy outside Venice, and even if we include Venice he is more than able to hold his own with men like Paris Bordone and Bonifazio. He has left, it is true, no such record of the all but realised Renaissance dream of life's splendour and joy as they have done with their "Fisherman and Doge" and "Rich Man's Feast". His colour is not so gay, and at his worst he sinks perhaps even lower than they, but he is much more of a draughtsman and of a poet, and consequently more of a designer

so called "Elijah Waked by an Angel" (in San Giovanni Evangelista), which is really a highly poetical landscape, in the foreground of which we see two grand figures that we might easily mistake for the sleeping Centaur Chiron mounted by Victory. In quite another phase he takes a more purely mundane complexion, and in a work like the "Christ at the Pharisee's," in S. Maria della Pietà at Venice, he anticipates, as no other, the handling of similar themes by Paolo Veronese. As for Moretto's portraits, I will mention but one, the "Ecclesiastic" at Munich but that one not easily outmatched as character penetratingly perceived and frankly presented, as design simplicity itself, and as colour a perfect harmony in dark soft twilight greys.

Moretto had for pupil Moroni, the only mere portrait painter that Italy has ever produced. Even in later times, and in periods of miserable decline, that country, Mother of the arts, never had a son so uninventive, nay so palsied, directly the model failed him. His altarpieces are pitiful shades or scorched copies of his masters, and the one exception proves the

rule, for the "Last Supper" at Romano is only redeemed from the stupidest mediocrity by the portrait like treatment of some of the heads. But even with the model before him, Moroni seldom attained to his master's finest qualities as a painter, and while it is true that some of his work is distinguished with difficulty from Moretto's it is only from the master's less happy achievements. Moroni is at once hotter and colder in colour than Moretto, totally wanting that artist's poetry of light, and seldom if ever approaching his cool, grave tones. As a draughtsman, on the other hand, he is scarcely inferior; and in his pre eminent masterpiece the National Gallery "Tailor, there are form and action better than Moretto's best.

We must judge Moroni, then, as a portrait painter pure and simple, although even here his place is not with the highest. His teacher's masterpiece, the "Ecclesiastic" we have just described, inevitably suggests Velasquez. It has design and style, and is lifted up into universal relations, bearing the honour with simplicity. Moroni gives us the sitters no doubt as they looked, with poses that either were char

acteristic, or the ones they wished to assume. But, with the possible exception of the "Tailor," the result is rather an anecdote than an exemplar of humanity. These people of his are too uninterestingly themselves. They find parallels not in Titian and Velasquez and Rembrandt, but in the Dutchmen of the second class. Moroni, if he were as brilliant, would remind us of Frans Hals.

XXV.

Scarcely less Venetian than the Brescians were the later Ferrarese, and the ablest of them before Correggio, the only one who need occupy us here, Dosso Dossi, owed everything that gives him consideration to Giorgione and Titian. As a figure artist in any serious sense he merits no attention. His drawing is painfully slipshod, his modelling puffy and hollow; but he must have been richly endowed by nature with a feeling for poetic effects of light and colour, and he caught something of Giorgione's haunting magic. As a romantic Illustrator he has few rivals. He painted with the same ease, the same richness of tone, the same glamour,

and the same drollery as his friend Ariosto wrote. There is as little inner substance in the paintings of the one as there is its literary equivalent, character, in the poems of the other, but in both the texture is too gorgeous and too fascinating to permit a sober thought. So we look spellbound at Dosso's Circes absorbed in their incantations, and are lost in the maze of his alluring lights. His landscapes evoke the morning hours of youth, and moods almost mystically rapt. The figures convey passion and mystery. His pictures may not be looked at too long or too often, but when you do come into their presence, for an enchanted moment, you will breathe the air of fairyland.

XXVI.

It is easy to trace Correggio's art back to some of its sources. To begin with, there were *his earliest masters, Costa and Francia, and afterwards, at Mantua, the wealth of Mantegna's works, besides personal contact with Dosso and perhaps Caroto.* Venice also cast her spell upon him, not improbably through Lotto and Palma, and finally came acquaintance, no matter how indirect, with the designs of Raphael and

Michelangelo But it is obvious that these various rivulets tapped from rolling rivers did not, by merely combining, constitute the delicious stream which we know as Correggio The same influences doubtless spread in the same region over others without such result He alone had genius, and he offers a rare instance of its relative independence A Michelangelo was perhaps inevitable in Florence, a Raphael in Umbria, a Titian in Venice, but not a Correggio in the petty principalities of the Emilia His appearance in those uninspiring surroundings was a miracle.

His time had no greater right to him than his birthplace, for by temperament he was a child of the French eighteenth century As is attested by the universal enthusiasm he then inspired, it is in that seductive period that his genius would have found its friendliest environment, both as an Illustrator and as a Decorator—and few have lived in whom these two elements of art coincided more exactly

The more one reflects upon the art of the epoch known as the Eighteenth Century, the more must one concede its distinguishing trait

to have been its sensitiveness to the charm of mere Femininity. The Greeks of course felt this charm, and expressed it in many a terra cotta figurine which still survives to delight us. Then many centuries intervened during which the charm of femininity remained unrecorded, and until the eighteenth century there was no change, except for one beam that yet sufficed to light up the whole sky. That beam was Correggio. None of his contemporaries, older or younger, expressed it, not even his closest follower, Parmigianino in whom charm was quickly lost in elegance. Giorgione felt the beauty of womanhood, Titian its grandeur, Raphael its noble sweetness, Michelangelo its sibylline and Pythian possibilities, Paul Veronese its health and magnificence, but none of them, and no artist elsewhere in Europe for generations to come, devoted his career to communicating its charm.

Assuming that a sensitiveness to the charm of femininity was Correggio's distinguishing trait, let us see whether it offers the key to his successes and failures as an artist. Before approaching this enquiry, we must get acquainted

with his qualities and faults, in order to be able to distinguish what he could do best, what he could do less well, and what not at all. If we compare his merits and shortcomings with those of his great contemporaries and particularly with those of Raphael, his cousin in art descent we shall find that Correggio displays less feeling for the firmness of inner substance than any of them, even Raphael. Both these painters made a bad start in a school where form had not been a severe and intellectual pursuit, but the latter, at the right moment, underwent the training that Florence then could give, while the former had nothing sterner in the way of education than the example of Mantegna's maturer works. On the other hand, Correggio was a much finer and subtler master of movement. His contours are soft and flowing as only in the most exquisite achievements of eighteenth century painting, his action, at the best, is unsurpassable, as in the "Danae," with her arm resting on the pillow and Cupid's legs clinging to the couch, in the "Leda," with the swan's neck gliding over her bosom, in the Budapest Madonna,

clouds, wherein we peer painfully to descry the form and movement, gives us quite as much trouble and is consequently quite as life diminishing as a similar spectacle in reality. And as actuality it is scarcely superior to those modern round dances, where the changing groups of interlaced whirling figures leave nothing for the tired eyes of the onlooker to rest upon. How much it is a failure in economy and not in specific gift, is illustrated by the "Ganymede" at Vienna. The eye contemplates this figure with caressing delight, as it floats over the hilltops, and yet it is nothing but the exact transfer of one of the figures from a pendentive under the "Assumption." Although one of the least confused parts of that whole work, and relatively well placed, this figure of a boy needed isolation—and isolation only—to become a masterpiece of imaginative design. If it be realised that many of the figures thus isolated would become equally triumphant, Correggio's reckless and fabulous extravagance may be appreciated.

This fatal facility in the presentation of movement accounts for his obvious faults, his attitude

inising and nervous restlessness, as well as for the showman's gestures that disgrace his later altar pieces. Everybody must be doing something, even when least to the point, whether as Illustration or Decoration, although of course such a genius would finally twist pattern around to serve his master passion. A good example is the impish boy in the Parma "Madonna with St. Jerome," who is making a face as he smells the Magdalen's vase of ointment¹. We may go further, and ascribe to the same cause Correggio's distaste for everything static, which almost amounts to saying for everything monumental. Obligated by the traditions of art in his day to attempt the monumental in the architectural settings of his altar pieces, he created, or at least foreshadowed the Baroque. Left quite to himself, he might very well have plunged at once into Rococo, and perhaps ended by emancipating himself, like the Japanese, from everything architectonic.

Such an artist obviously could not be a space composer in any signal sense, and indeed Correggio's name in this connection is not to be mentioned in the same breath with Raphael's

Correggio adds to all the extravagance and restlessness so incompatible with space composition, one of the worst tendencies of his time, that of packing the largest possible figures into a given space—witness his “St John the Evangelist” at Parma, an inspired creation, with no room for the noble head!

On the other hand, he surpassed Raphael in landscape, as he was bound to do, with his command over most of the imaginative possibilities of light, for in the domain of light and shade he was perhaps the greatest Italian master. Some, with Leonardo as their chief, had used it to define form; others, like Giorgione, had caught its glamour and reproduced its magic, but Correggio loved it for its own sake. And it rewarded his love, for it never failed to do his bidding; and, besides what it enabled him to do for the figure, it put him above all his contemporaries in the treatment of the out of doors. Signor Crespi’s “Nativity” and Mr Benson’s “Parting” show that he was not inferior to any in conveying the mystery, the hush, the crepuscular coolness of earliest dawning and latest twilight, nor was he excelled by

any other in the understanding of conflicting lights—as we can see only too well in his Dresden “Night”, and he surpasses them all in effects of broad daylight, such as we find in most of his mythological pieces, and in the Parma “Madonna with St Jerome,” rightly surnamed the “Day.” That is the only picture known to me which renders to perfection the sweeping distances, the simple sea of light evenly distributed yet alive with subtle glimmerings through the hazes, constituting one of the most majestic of nature’s revelations, broad noontide in Italy.

In the figure, also, Correggio’s command of light and shade, the exquisite coolness yet sunny transparency of his shadows, discovered new sources of beauty. He was not only among the very first—a mere question of precedence with which art has no concern—but he remains among the very best who have attempted to paint the surface of the human skin. Masaccio’s terra cotta faced people are greater than Correggio’s, for it is more vital to convey a tonic sense of inner substance than to give the most admirable rendering of the surface. But he

skin too has its importance, and its pearliness, its sunny iridescence, as in the "Antiope," are a source of vivid yet refined pleasure. Without attention to all its aspects, no one could have attained to such a supreme achievement as the "Danae," where we watch a shiver of sensation passing over the nude like a breeze over still waters. Correggio's mastery of light explains his colour. Light is the enemy of variegated and too positive colour, and, where it gets control, it endeavours to dissolve tints into monochrome effects of tone. Hence the real masters of light have never been pretty and attractive, although for the same reason they have been great Colourists. Yet, while one would not hesitate in this respect to rank Correggio above Raphael, one must put him below Titian. His surface is too glossy, too lustrous, and too oily to give the illusion of colour as a material.

Aware of what were Correggio's gifts and what his shortcomings, I kept studying his works to find the reason of his rare successes and his frequent failures. Supposing, at one time, that the latter were caused principally by his prodigality, I yet could not account for

had no serious interest in the male figures, and as to the female figures, the charm of femininity, mixing with the expression imposed by the religious motive, resulted in that insincerity which closely anticipates, if it be not already an embodiment of what in painting we call Jesuitism—and quite rightly, for the Jesuits always traded upon human weakness, and ended by marrying sensuality to Faith. I understood also why one constantly returned to the 'Danae,' the "Leda," the "Antiope," and the "Io" as Correggio's only perfect works, and I realised that they were perfect because in them his genius created fully, without let or hindrance, while all his faculties were lifted to their highest function. And they are hymns to the charm of femininity the like of which have never been known before or since in Christian Europe. For the eighteenth century, with all its feeling for the same quality, either failed to bring forth the genius to express it in such resplendent beauty, or else cooped it up in types too pretty and too trivial. Correggio was fortunate, seeing that in his day form, which is the alphabet of art, still spelt out mighty things.

And yet, if we may not place Correggio along side of Raphael and Michelangelo, Giorgione and Titian, it is not merely that on this or that count he is inferior to them for specific artistic reasons. The cause of his inferiority lies elsewhere, in the nature of all the highest values, whereby everything, whether in art or in life must be tested. He is too sensuous, and therefore limited, and the highest human values are derived from the perfect harmony of sense and intellect, such a harmony as since the most noble days of Greece has never again appeared in perfection, not even in Giorgione or Raphael.

XXVII

My tale is told. It has been too brief to need recapitulation, and I shall add but a word about Parmigianino, the last of the real Renaissance artists in North Italy. He had too overmastering a bent for elegance to rest contented with Correggio's sensuous femininity. But this elegance he approached with such sincerity, with such ardour, that he attained to a genuine, if tiny, quality of his own, a refined grace, a fragile distinction, that please in fugitive moments.

There remain no other painters of this period in Northern Italy who deserve even passing mention here, unless indeed it be the Campi dainty, elegant eclectics who have left—to speak only of the best—one of the most elaborate schemes of decoration of the entire Renaissance in a church near Soncino, and exquisite mythological frescoes in the now deserted summer palace at Sabbioneta

THE DECLINE OF ART

In these small volumes it has been my intention to sketch a theory of the arts, particularly of the figure arts, and especially of those arts as manifested in painting. I chose Italian examples, not alone because I happen to have an intimate acquaintance with the art of Italy, but also because Italy is the only country where the figure arts have passed through all the phases from the imbecile to the sublime, from the sub-barbarian to the utmost heights of intellectual beauty, and back to a condition the essential barbarism of which is but thinly disguised by the mere raiment, tarnished and tattered, of a greater age. I have already treated of what makes the visual, and, more definitely, the figure arts: to test the theory, we must see whether it explains what it is that unmakes them.

It will not be amiss to restate this theory

once more, and in brief it is this All the arts are compounded of ideated sensations, no matter through what medium conveyed, provided they are communicated in such wise as to produce a direct effect of life enhancement The question then is what, in a given art, produces life enhancement, and the answer for each art will be as different as its medium, and the kind of ideated sensations that constitute its material In figure painting, the type of all painting, I have endeavoured to set forth that the principal if not sole sources of life enhancement are **TACTILE VALUES, MOVEMENT, and SPACE COMPOSITION**, by which I mean ideated sensations of contact, of texture, of weight, of support, of energy, and of union with one's surroundings Let any of these sources fail and by that much the art is diminished. Let several fail, and the art may at the best survive as an arabesque If all be dried up, art will perish There is, however, one source which, though not so vital to the figure arts yet deserves more attention than I have given it I mean **COLOUR** The volume on the Venetian Painters, where colour is discussed,

was written more than fifteen years ago, before I had reached even my present groping conceptions of the meaning and value of things. Some day I may be able to repair this deficiency, but this is not the place for it, nor does the occasion impose it, for as colour is less essential in all that distinguishes a master painting from a Persian rug, it is also less important as a factor in the unmaking of art.

In order to avoid using stereotyped phrases, I have frequently substituted the vague objective term "Form" for the subjective words "Tactile Values." Either refers to all the *more static sources of life enhancement*, such as volume, bulk, inner substance, and texture. The various communications of energy—as effective, of course, in presentations of repose as of action—are referred to under "Movement."

It is clear that if the highest good in the art of painting is the perfect rendering of form, movement, and space, painting could not decline while it held to this good and never yielded ground. But we Europeans, much more than other races, are so constituted that we cannot

stand still The mountain top once reached we halt but to take breath and scarcely looking at the kingdoms of the earth spread at our feet, we rush on headlong seldom knowing whither, until we find ourselves perchance in the marsh and quagmire at the bottom We care more for the exercise of our functions than for the result, more therefore for action than for contemplation And the exercise of our functions, among those of our race who are the most gifted, rarely if ever dallies with the already achieved, but is mad for newness Then too we care vastly more for the assertion of our individuality than for perfection In our secret hearts we instinctively prefer our own and the new to the good and the beautiful We are thus perpetually changing and our art cycles, compared to those of Egypt or China are of short duration, not three centuries at the longest, and our genius is as frequently destructive as constructive

Utilitarian prejudice misleads us concerning the true nature of genius, which word we almost invariably restrict to those human forces which are highly beneficial Defining genius thus,

we naturally fail to discover it in periods of decline, and we wonder vacuously how ages can pass without producing it. Now, while there may well be considerable differences in the human crop from generation to generation, and age to age, there seems to be no reason for assuming that these differences can be great enough to exclude genius,—unless indeed there occurs some actual race decay such as manifested itself among the Mediterranean stocks in our fourth and fifth centuries. Even in those humiliating periods, when the shrivelled crone of an Ancient World, growing more and more benumbed, retained but the bare strength for keeping body and soul together, genius was not totally extinct, although narrowed down to the more menial tasks of soldiering, governing, persuading, and exhorting. But Italy, after Raphael and Michelangelo, Correggio, Titian, and Veronese, was by no means in such straits. The race remained not only vigorous but expansive, and was then only beginning to exert, through countless self-appointed emissaries, its fullest influence upon European culture. It was dis-

playing abundant genius in other fields, even in the arts, if we consider music, and it would be singular if it produced none with the highest aptitudes for figure painting

If, however, we define genius as the capacity for productive reaction against one's training we shall not be obliged to deny it to whole professions in ages that are otherwise healthy and brilliant, we shall learn to regard it as given almost as much to destruction as to construction, we shall explain its self assertiveness, and understand the instinctive sympathy and imitation it inspires, even when it seems to be most baneful in its effects

Imagine Michelangelo, Raphael, and Correggio followed by artists who could have as effectively reacted against them as they did against their masters, Ghirlandajo, Timoteo Viti, and Costa. When you bear in mind that each of them, before he died, introduced a peculiar mannerism,—that Michelangelo lived long enough to be distinguished with difficulty from Marcello Venusti, and that perhaps a premature death alone saved Raphael from sinking to a less brutal Giulio Romano,

—it is not hard to conceive that a genius with the Florentine's fury, but succeeding him, might have whirled his hammer through the accepted moulds of form, and finished closer to Courbet and Manet than to their distant precursor Merigo Caravaggio; that another with the Umbrian's sweetness and space might have become a more admirable Domenichino; and that a third with Correggio's gift for the rendering of femininity might have combined the best elements in Fragonard, Nattier, and Boucher. Each would remain a person of note, and historically interesting, but none, in spite of undeniable genius, would occupy a throne in the most sacred precincts of the Palace of Art.

Thus the relatively diminished power of reaction displayed by the most vigorous of the Mannerists and Eclectics, Realists and Tenebrists, who succeeded the classic masters, was due most probably not merely to a lack of energy, but to their energy being misdirected, scattered, and otherwise ill-spent. It is not unlikely that the sheer talent manifested by the Caracci and Guido Reni, by Domenichino and Caravaggio, would,

while the figure arts were on the ascending curve, have given them the places of Signorelli and Perugino, Pintoricchio and Uccello

But decline in their day was inevitable. Art form is like a rolling platform, which immensely facilitates advance in its own direction, while practically prohibiting progress in any other course. During the archaic stage of art, as I have defined it earlier in this volume, no artist of talent can stray far, for archaic art is manifestly inspired by the purpose of realising form and movement. The artist may fail to realise them completely, he will certainly fail to realise them in proper combination, for then he would be already classical. He may exaggerate any one tendency to the extreme of caricature, as indeed the less gifted of archaic artists are apt to do. But through his presentation of form or of movement, or of both together he cannot fail of being in some measure life enhancing, for these essential elements of life enhancement are the necessary preoccupations of the archaic artist.

As a consequence of the successful striving for form and movement, shapes are produced

types created, attitudes fixed, and all raised to their highest power, in designs which, in the exact degree of their excellence, draw attention away from the means that went to make them and concentrate it admiringly upon the end achieved. The effect is then readily mistaken for the cause, and the types, shapes, attitudes, and arrangements, which have resulted from the conquest of form and movement, come to be regarded as the only possible moulds of beauty, and are canonised.

Talent readily perceives the new goal, and its progress now is hastened not only by the instinctive craving for self assertion no matter against what, and for change no matter from what, but also by the flattering breezes of popularity. For the populace is sensually emotional, and the archaic, with its dryness, has nothing to say to it, while in an art that has reached its culmination and become classic, as I have endeavoured to explain earlier in this volume when defining prettiness, certain elements invariably come to the surface which, besides appealing to the heart of the crowd and glorifying its impulses, procure it one of its darling

joys, the utmost emotion at the least outlay of rational feeling

But classic art, producing these things adventitiously and never aiming for them speaks too softly to the emotions, is too reticent in expression and too severe in beauty to satisfy the masses. They therefore greet with applause every attempt which self assertiveness and the mere instinct for change will inspire the younger artists to make. And this because every variation upon classic art leads necessarily through schematisation and attenuation to the obvious. Once the end is mistaken for the means, it will occur to the first clever youth that, by emancipating the oval of the face from the modelling which originally produced it he would be skimming off all that made it attractive, and would present its attractiveness unalloyed. He thus gets prettiness of oval and to make it more interesting, the artist of the new school will not long hesitate to emphasise and force the expression. Nor will he stop there, but will proceed in like fashion with the action and continue with the simple process of neglecting the source of its value. Movement and accentuat

archaic schools, have not directed their attention to form and movement, and their own increased facility and pleasure in mere representation and execution instead of helping them, leads them astray. They feel the groping need of a return to the classics but on the one hand they seldom have the energy to wrench themselves wholly free from the domination of the authorities still in power, and on the other they have lost the key, forgotten the grammar, and do not know what it is in the classics to which they should return. One thinks it is the colour, or the chiaroscuro, another the shapes, another the attitudes; and yet another the invention or symmetrical arrangement. Finally one, abler than the rest, must and does arise, who persuades himself and others that, by combining all these elements, great art will return.

The Mannerists, Tibaldi, Zuccaro, Fontana, thus quickly give place to the Eclectics, the Caracci, Guido, and Domenichino. Although counting many a painter of incontestible talent, and some few who, in more favouring circumstances, might have attained to greatness, yet taken as a school, the latter are as worthless as

the former, understanding as little as they that art will only return with form and movement and that, without them, it is mere pattern. No amount of rearrangement will infuse life. Vitality will reappear only when artists recognise that the types, shapes, attitudes, and arrangements produced in the course of evolution are no more to be used again than spent cartridges, and that the only hope of resurrection lies in the disappearance of that facility which is in essence an enslaving habit of visualising conventionally and of executing by rote. Then artists shall again attain tactile values and movement by observing the corporeal significance of objects and not their ready made aspects, which were all that the Realists like Caravaggio cared about. This has not yet taken place in Italy, and consequently, although in the last three and a half centuries she has brought forth thousands of clever and even delightful painters she has failed to produce a single great artist.

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NOTE

Public galleries are mentioned first, then private collections, and churches last. The principal public gallery is always understood after the simple mention of a city or town. Thus, Paris means Paris, Louvre, London means London, National Gallery, etc.

An interrogation point after the title of a picture indicates that its attribution to the given painter is not certain.

Distinctly early or late works are marked E or L.

It need scarcely be said that the attributions here given are not based on official catalogues, and are often at variance with them.

These lists are far from complete. The author hopes to revise them every few years, keeping them up to date with his further travels and researches.

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- Padua.** SALA DEI GIGANTI Portrait of Petrarch
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 SACRISTY Fragment of Fresco—Madonna
 CAPPELLA DI S. GIORGIO* Frescoes (assisted by Jacopo D'Avanzi) Begun 1377
- Verona.** S ANASTASIA, CHAPEL IN R TRANSEPT* Frescoes—Saints recommending Members of Cavalli Family to Madonna, S Aligio healing Horse. After 1390

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- Milan. AMBROSIANA Bust of Musician
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 49 Small Madonna
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 SS Martha and Catherine
 23 Fresco—SS Barbara Roch and Clare
 24 Fresco—SS Martina Apollonia and
 Agnes
 25 Fresco—Madonna and Angels
 257 Madonna and St Roch
 258 SS Ambrose, Jerome, and Catherine
 Pietà in lunette
 259 Madonna with St Clare and Carthu-
 sian Monk
 260 Christ at Column
 Ecce Homo
 308 Assumption and Saints Coronation
 in lunette 1522
 CASTELLO, 310 Head of Man
 St Jerome
 POLDI PEZZOLI 474 St Catherine
 640 Madonna and An-
 gels
 COMM BENIGNO CRESPI Holy Family and
 Angels
 DR GUSTAVO FRIZZONI Head of Martyr
 and two Angels
 CAV ALDO NOSEDA Head of Female Saint
 DUCA SCOTTI Madonna
 "St Antony Abbot
 St Paul
 The Eternal

- Milan (*Con*) S AMBROGIO L OF HIGH ALTAR Fresco
 —Christ among the Doctors
 S EUSTORGIO FIRST ALTAR R Triptych
 SACRISTY St Jerome in Penitence
 S MARIA PRESSO S CELSO L OF EN
 TRANCE Nativity and Saints L
 S MARIA DELLA PASSIONE R TRANSEPT
 Christ and the Apostles L Fresco—
 Madonna
 SACRISTY Frescoes of Monks
 S SEMPLICIANO APSE Frescoes—Corona
 tion and Angels
- Nantes. 313 Scenes from the Life of St Benedict
 Oldenburg 42 Madonna
- Paris. 1181 Circumcision
 1182 St Peter Martyr and Donor
 St Augustin and Donor
- Pavia. SCUOLA DI BELLE ARTI Christ and Carthu
 sian Monk Not later than 1497
 CERTOSA Crucifixion 1490
 St Ambrose and Saints 1490
 St Siro and Saints 1491
 * Frescoes in Ceiling
 The Church Fathers (in Macri
 no's Polyptych)
- Posen RACZYNSKI COLLECTION Triptych — Ma
 donna with SS Roch and George E
- Rome. COUNT GREGORI STROGANOFF Madonna
 and Monk
 Madonna
 * MARCHESI VISCONTI VENOSTA Madonna
 with Child Blessing
 * * *
- Turin. 134 Preaching of St Ambrose

BRAMANTE

- Umbrian 1444-1514 Architect Sculptor and Painter
as Painter follower of Melozzo da Forlì
- Chiaravalle (near Milan) SECOND CHAPEL R OF HIGH
ALTAR Christ at Column
- Milan. BRERA Frescoes—489 Heracles and
Democritus
490 Man with Mace
491 492 Warriors
- CASTELLO Fresco—Argus
- CASA SILVESTRI (CORSO VENEZIA 16) Fres-
coes—Putti on Façade and in Interior

BRAMANTINO

- School of Milan Circa 1460-1529 Pupil probably of
Butinone influenced slightly by Foppa and
overpoweringly by Bramante
- Arcore (near Monza) VITTADINI COLLECTION Head
of Baptist on Charger (?)
- Budapest 941 Two Figures and Architecture
998 1001 The four Evangelists (?)
- Cologne 558 Jupiter visiting Philemon and Baucis
E
- Isola Bella (Lago Maggiore) PALAZZO BORRAMEO St
John on Patmos
- Locarno S MARIA DEL SASSO ALTAR R Flight into
Egypt 1522
- Mezzana (near Somma) PARISH CHURCH Christ
among the Doctors
Pietà
- Milan AMBROSIANA Madonna and Donors
Nativity E
Head of Baptist on Charger (?)

- Milan (Col) BRERA —
 Frescoes { 15 Madonna
 16 Putto under Vine
 17 St Martin
 279 Holy Family
 309 Crucifixion L
 Dead Christ
- CONTE GEN LUCHINO DEL MAYNO Ecce
 Homo
- PRINCE TRIVULZIO Tapestries represent
 ing the Months Soon after 1501
- S MARIA DELLE GRAZIE CLOISTER OVER
 DOOR Fresco—Two Kneeling Figures
 OVER DOOR TO SACRISTY Fresco—
 Madonna between SS Louis and
 James
 LARGE CLOISTER Frescoes
- S. MARIA DELLA PASSIONE FIFTH CHAPEL
 R Fresco—Virgin appearing to kneeling
 Woman (?)
- S SEPOLCRO Fresco—Pietà
- Paris. MME EDOUARD ANDRÉ Madonna and two
 Saints
- Venice LADY LAYARD Adoration of Magi

DOMENICO BRUSASORCI

School of Verona *1494~1567 Pupil of Caroto influ
 enced by Torbido Titian Parmigianino and
 Michelangelo

Bergamo SIGNOR CAMILLO FRIZZONI Portrait of Man
 Brunswick. Baptism

Budapest. 150 Lady playing Guitar
 1217 (Magazine) Portrait of Old Man

- Castle Howard. LORD CARLISLE Portrait of blond Lady
- Florence. UFFIZI 356 Head of Man
MR H W CANNON Last Supper
- Glasgow. Diana and Actæon
- Harrow. REV J STODDON Heads
- Lewes MR E P WARREN Portrait of Lady
- London. LORD BATTERSEA Bust of Man
- Lovere GALLERIA TADINI 85 St Francis 89
St William Confessor 1560 92 St Jerome
- S MARIA, LAST ALTAR L St Francis with Monk and Donor
- Mantua. S BARBARA, CHOIR Decapitation of St Barbara
DUOMO, CHAPEL, L St Margaret
- Milan. BRERA, 110 Christ and Angels, and the Hermits Antony and Paul
CASTELLO 21 Portrait of Man
DR GUSTAVO FRIZZONI Bust of Man
MME GINOULHIAC Lady playing Guitar
- Oldenburg. 87 Three Archangels
- Paris. 1163 Madonna
- Philadelphia, U. S. A MR JOHN G JOHNSON Shepherd and Flock
Diana and Actæon
- Stuttgart. 73 Adoration of Magi
198 Head of Man 1358
- Trent. PALAZZO CLOZ SALVETTI (10 VIA S MARCO)
Frescoes on Façade—Marsyas Scipio, Battle 1551
- MUNICIPIO Various Fresco Decorations 1551
- Venice. CORRER, SALA VII, 47 Head of Old Man

- Verona. 38 Bonucius Moscardus 1561
 54 Portrait of Man Writing E
 117 St Jerome
 243 Madonna with Baptist Bishop and
 two Donors
 415 Madonna with two female Saints
 ARCHBISHOP'S PALACE Frescoes—Land
 scapes and Busts of Popes 1566
 GUARDIA MUNICIPALE Fragments of Fres
 coes
 PALAZZO RIDOLFI Frescoes—Coronation
 Procession of Charles V in Bologna
 S EUFEMIA THIRD ALTAR R Vision of
 Madonna
 S FERMO FIRST ALTAR R Fresco—Decap
 itation of St Paul
 CHAPEL R OF CHOIR Crucifixion
 S GIORGIO IN BRAIDA THIRD ALTAR L
 Apostles healing a Demoniac
 S GIOVANNI IN VALLE BEHIND HIGH AL
 TAR Baptist
 S LORENZO OVER HIGH ALTAR Vision of
 Madonna 1566
 S MARIA IN ORGANO L TRANSEPT CHAPEL
 NEXT TO CHOIR Frescoes inside and out
 side—Resurrection Lazarus Angels
 etc E
 CHOIR Landscapes set in the Stalls
 SACRISTY Landscapes set in the Wood
 work
 S MARIA DELLA SCALA THIRD ALTAR L
 St Gregory and Donor
 CHOIR Fresco in Tomb of Boniface—
 Trumpeting Angel After 1551

- Verona (*Con*) SS NAZZARÓ E CELSO, OVER THIRD ALTAR, R Fresco—Way to Golgotha
 OVER FOURTH ALTAR, R Fresco in lunette—Martyrdom of female Saints
 FIFTH ALTAR L Madonna with SS Peter and Paul
 S STEFANO OVER S DOOR Fresco—St Stephen distributing Palms of Martyrdom to the Holy Innocents
 ALTAR L OF CHOIR Adoration of Magi
 CUPOLA Frescoes
 SS TRINITA, FIRST ALTAR R Fresco—St Ursula
 FIRST ALTAR, L Fresco—Marriage of St Catherine
 OVER W DOOR God Blessing
 UNDER NUN'S GALLERY Fresco—Conversion of St Paul
- Vicenza. SALA GRANDE, 63 Pietà

BUTINONE

- School of Milan Active 1454-1507 Developed under the influence of Goppa and the Paduans
- Bergamo. CARRARA, 160 Circumcision
 LOCHIS, 45 Madonna (?)
- Berlin. 1144 Pietà
- Chantilly. MUSÉE CONDÉ, 23 Bust of Virgin
- Isola Bella (Lago Maggiore). PALAZZO BORROMEO
 Small Madonna and Saints
- London. LADY JEKYLL Madonna and Angels
- Milan. AMBROSIANA St Louis and young Cardinal Saint (?)
 BORROMEO, 26 Circumcision (?)

- Milan (*Con*) *
 39 Marriage of Cana (?)
 70 Profile of Man (?)
- BRERA, 249 Triptych—Madonna with SS
 Stephen and Bernardino 1454
 250 Madonna L
- CASTELLO Madonna
 Small Triptych with 13 scenes
 representing the Last Judg-
 ment and the Joys and Sor-
 rows of the Virgin
 Small St. Roch
 Small Saint with Book and Sty-
 let
 Larger St. Francis against blue
 background
- CAN. ALDO NOSEDA Two tondi—Church
 Fathers
- DUCA SCOTTI Madonna and Angels
- S. MARIA DELLE GRAZIE Frescoes on pil-
 lars of Nave (R. side ruined)—Single
 Figures of Monks.
- CHIOSTRO GRANDE Frescoes—Medallions
 of Saints
- S. PIETRO IN GESSATE CAPELLA GRIPPI
 Frescoes—Episodes in Life of St. Am-
 brose, and decorative Figures Done
 together with Zenale, but the latter's
 hand is hard to distinguish in the frag-
 ments now visible (cf. Zenale) 1489-
 1493
- Parma. 434 Tondo—St. Jerome
- Pavia. SALA II, 57 Small Nativity (?)
- GALLERIA MALASPINA 16 Incredulity of
 Thomas (?)

- Pavia (Con) 48 Small Nativity (?)
 56 Small Madonna (?)
 84 Madonna (?)
 L
- Saronno S MARIA DEI MIRACOLI Frescoes in ceiling of Choir (?)
 Design for Glass of East Window (?)
- Scotland GOSFORD HOUSE EARL OF WEMYSS Two Apostles (perhaps by Zenale)
- Treviglio S MARTINO BEHIND HIGH ALTAR Polyp-
 tych—The Angels around the Madonna
 the Baptist St Stephen the Evangelist
 SS Sebastian Antony of Padua and
 Paul, the Nativity and the Crucifixion
are Butinone's while most of the re-
mainder is by Zenale 1485
 NEAR ORGAN LOFT The Eternal An-
 gels and fragments of other Frescoes

CALISTO PIAZZA DA LODI

- School of Brescia Active between 1521 and 1562
 Follower of Romanino influenced by the Vene-
 tians in general and more particularly by Porde-
 none
- Azzate (near Varese) PARISH CHURCH HIGH ALTAR
 Madonna Saints and Donor 1542
- Brescia. GALLERIA MARTINENGO Nativity 1524
 S CLEMENTE Annunciation
 S MARIA IN CALCHERA HIGH ALTAR Visi-
 tation 1521
 S Rocco Madonna with Baptist and SS
 Roch Margaret and Antony of Padua

- Budapest. 1141 (Magazine) SS Lawrence, George, and Baptist
- Cividale DUOMO Madonna with SS Sebastian, Lawrence, Andrew, and Baptist
- Crema. SS TRINITÀ THIRD ALTAR, L Madonna with SS Peter, Paul, Sebastian, and Roch 1535
- Dresden. 221 Two Lovers
- Ferrara. MASSARI-ZAVAGLIA COLLECTION Baptism (?)
- Lodi. DUOMO FIRST ALTAR R Polyptych 1529
 INCORONATA, OVER ENTRANCE DOOR. Adoration of Magi
 CHAPEL OF BAPTIST* Decapitation of Baptist 1530
 Baptism of our Lord
 Baptist Preaching
 Feast of Herod
 CHAPEL OF CRUCIFIXION Crucifixion 1538
 Christ taken Captive
 Flagellation
 Way to Golgotha
 Nailing to Cross
 CHAPEL OF ST PAUL Conversion of St Paul (in part) 1553
 ELSEWHERE Joachim giving Alms
 Joachim expelled from Temple
 Meeting of Joachim and Anne
 Birth of John 1559-62
 S LORENZO, CHAPEL R OF CHOIR Fresco—
 Marriage of St Catherine (?)
- London. EARL BROWNLOW Christ bearing Cross
 LADY NAYLOR LEYLAND St Leonard 1527
 EARL OF MALMESBURY Man and Old Woman

- Lovere. GALLERIA TADINI, 73 Marriage of St Catherine
- Meiningen. GRAND DUCAL PALACE St Gothard Enthroned
- Milan. BRERA, 338 Fragment of Crucifixion
 339 Madonna with Baptist and St Jerome 1530
 340 SS Stephen, Augustin, and Nicholas
 341 Baptism
 342 Portrait of Ludovico Vistarini
- GRAND STAIRCASE TO LIBRARY Fresco
 —Marriage of Cana 1545
- CASTELLO, ROOM ON GROUND FLOOR Frescoes—Putti and Garlands
- POLDI PEZZOLI, 555 Madonna with St Benedict and Donor in wide Landscape (?) E
- S MARIA PRESSO S CELSO, AMBULATORY
 FIFTH CHAPEL Ceiling Frescoes 1542
 NINTH CHAPEL St Jerome seated
- MONASTERO MAGGIORE Frescoes—Decorations of Pilasters and Friezes, on the Right
- Padua. Madonna and Saints 1521
- Paris. 1646 Portrait of Man
- Scotland. GARSCUBE (near Glasgow), LADY CAMPBELL Madonna and Saints
 ROSSIE PRIORY (INCHTURE, PERTHSHIRE), LORD KINNAIRD Portrait of Man
- Verona. 83 Salome
- Vienna. 223 Salome 1526

GIULIO CAMPI.

- School of Cremona Circa 1500/2-1572 Pupil of Romanino, influenced by Parmigianino Lotto Titian, and Dosso, and later by Giulio Romano
- Alba. DUOMO, SACRISTY St Lawrence before Judge 1566
- Bergamo. SIGNOR PICINELLI Flight into Egypt
- Brescia. GALLERIA MARTINENGO Fresco — Processional Frieze L
- Budapest 1083 (Magazine) Judgment of Solomon
- Chatsworth. DUKE OF DEVONSHIRE Bust of Boy
- Cleveland, U. S. A. HOLDEN COLLECTION, 23 Man in Black
- Cologne. 560 Bust of Man
- Cremona. S ASSONORO, HIGH ALTAR Madonna with SS Nazzaro and Celso 1527
- S AGATA, CHOIR Frescoes—Martyrdom of St Agatha 1537
- S AGOSTINO FIRST ALTAR, R Pieta
- DUOMO, R TRANSEPT Story of Esther 1567
- CHAPEL R OF CHOIR Last Supper ,
Gathering of Manna
- CHAPEL L OF CHOIR Preaching of Baptist Baptism
- L TRANSEPT St Michael 1566
- S MARGHERITA Frescoes 1547
- S MICHELE, THIRD ALTAR R Crucifixion L
- S PIETRO AL PÒ, FIRST ALTAR, L Madonna with Baptist and St Paul
- S SIGISMONDO, HIGH ALTAR Madonna appearing to Francesco and Bianca Sforza 1540

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Cremona. S ABBONDIO, HIGH ALTAR Madonna with
SS Nazzaro and Celso 1527

S AGATA, CHOIR Frescoes—Martyrdom
of St Agatha 1537

S AGOSTINO, FIRST ALTAR, R Pietà

DUOMO, R TRANSEPT Story of Esther
1567

CHAPEL R OF CHOIR Last Supper
Gathering of Manna

CHAPEL L OF CHOIR Preaching of Baptist
Baptism

L TRANSEPT. St Michael 1566

S MARGHERITA Frescoes 1547

S MICHELE, THIRD ALTAR, R Crucifixion
L

S PIETRO AL PÒ, FIRST ALTAR, L Madonna
with Baptist and St Paul

S SIGISMONDO, HIGH ALTAR Madonna ap-
pearing to Francesco and Bianca Sforza
1540

- Cremona (*Con*) S SIGISMONDO AROUND W WINDOW
 Frescoes—Annunciation 1557
 FIRST BAY OF NAVE CEILING Frescoes
 —Pentecost and Prophets 1557
 TRANSEPT Frescoes in lunettes—
 Church Fathers and small subjects
- Florence PITTI 493 Portrait of Man
 UFFIZI 424 Portrait of Galeazzo Campi
 1535
 639 Man playing Guitar
- Frankfort a/M. 44 Madonna enthroned with
 Saints (?) E
- Genoa. PALAZZO BRIGIOLE SALE Portrait of Lec-
 turer 1533
 MARCHESE AMBROGIO DORIA Man with
 Dog
- Glasgow 335 Madonna and four Saints E
- Grenoble 379 Portrait of Man (?)
- Leeds. TEMPLE NEWSAM Portrait of Young Man
- London. HERTFORD HOUSE 541 Man with Black
 Beard (?)
 MR ROBERT BENSON Portrait of Man
 EARL BROWNLOW Bust of Sculptor
 SIR WILLIAM MARTIN CONWAY St Cath-
 erine before her Judges
 CAPT G L HOLFORD DORCHESTER HOUSE
 Portrait of Lady with Lapdog
 EARL OF NORTHBROOK Portrait of Young
 Man with Gold Chain
 MR GEORGE SALTING Portrait of Musician
 SIR CHARLES TURNER Portrait of Man
 EARL OF YARBOROUGH Man writing at
 Table
- Milan. BORROMEO 31 Nativity
 BRERA 97 Pietro Strozzi as a Pilgrim

- Milan (*Cont*) 329 Holy Family with St Francis and two Donors
 330 Madonna with SS Francis and Catherine and Donor 1530
 POLDI PEZZOLI 356 Allegory
 COMM BENIGNO CRESPI Flight into Egypt(?)
 MARCHESE FASSATI Fancy Portrait of Lady
 CAV ALDO NOSEDA Christ at Emmaus
 PRINCE TRIVULZIO Profile of Lady
- Modena 217 Man in Black
- Newport, U S A. MR. THEODORE M DAVIS Old Man seated
- Philadelphia. MEMORIAL HALL WILSTACH COLLECTION 30 Portrait of Lady
 MR PETER WIDENER Bust of Man E
- Poitiers HÔTEL DE VILLE 97 Man with Dog (?) L
- Prague RUDOLFINUM 138 Madonna enthroned with three Saints and an Abbess as Donor 1525
- Rome BORGHESE 121 Judith E
 CORSINI Portrait of Writer with Cat
 DORIA 390 Marco Polo
 PRINCE COLONNA Pope Martin V
- Scotland. BALCARRES HOUSE (COLINSBURGH, FIFE)
 EARL OF CRAWFORD Profile of elderly bearded Man
 LANGTON (DUNS) MRS BAILLIE HAMILTON Portrait of Youth
- Soncino (near Crema) S MARIA DELLE GRAZIE Frescoes—Begun 1530
- St. Petersburg 93 Madonna in Niche (?) E
 YOUSSEUPOFF COLLECTION Portrait of Lady holding Bowl of Nepenthe

- Stuttgart. 18 Rest in Flight
 226 Portrait of Galeazzo Campi
 Turin 124 Adoration of Magi L
 Venice LADY LAYARD Portrait of Man and Wife
 Verona 19 Man with Book
 Vienna. COUNT LANCKORONSKI Two Portraits of
 Men
 Wellington College SIR WILLIAM FARRER SAND
 HURST LODGE Bust of bearded Man
 Windsor Bust of Young Man
 Bust of Man about forty

FRANCESCO CAROTO

- School of Verona 1470-1546 Pupil of Liberale In
 fluenced by Mantegna and Bonsignori and later
 by Raphael
 Amsterdam DR OTTO LANZ Dido watching the
 Departure of Æneas E
 Barnard Castle BOWES MUSEUM 344 St Catherine
 Bergamo CARRARA 137 Massacre of Innocents
 1527
 LOCHIS 170 Adoration of Magi
 MORELLI 2 Judgment of Solomon
 Berlin 1434 (Magazine) Pietà
 Brussels 517 Bust of Youth
 Budapest 180 St Michael
 HERR SANDOR LEDERER Madonna
 Dresden. 66 Madonna and two Angels
 Florence PITTI 195 Portrait of Guidobaldo di
 Montefeltro Duke of Urbino
 UFFIZI 1121 Portrait of Elizabetta Gon
 zaga Duchess of Urbino
 MR H W CANNON VILLA DOCCIA Ma
 donna with infant John in land scape
 SS John and Benedict

- Frankfort a/M. 21 Madonna E
 Frome (Somerset). MRS J HORNER, MELS PARK
 Love Bound
- Hamburg. CONSUL WEBER Predella—Nativity
 Lutschena (near Liepzig). BARON SPECK VON STERN-
 BURG Madonna E
- Mantua. ACCADEMIA VERGILIANA Fresco—Madonna
 and Donor 1514
 REGIA St Paul between St Sebastian and
 Baptist (?)
 CHIESA DELLA CARITÀ, CHOIR St Michael
 with SS Cosmas and Damian and an-
 other Saint
- Milan. CASTELLO, 2 PIETÀ, E
 COMM BRIGNO CRESPI Holy Family
 1530
 DR GUSTAVO FRIZZONI Birth of Virgin
 1527
- Modena. 492 Virgin Sewing 1501
- Paris. 1318 Madonna and Cherubim
 M GEORGES CHALANDON Profile of Monk
- Pavia. GALLERIA MALASPINA, 96 Madonna in
 Landscape
- Philadelphia, U. S. A. MR JOHN G JOHNSON Pietà
 at foot of Cross L
- Riom (Puy-de-Dôme). MUSÉE MANDET, 70 Monk
 kneeling in Landscape before Papal
 Tiara (?)
- Rome. MISS HERTZ Infant Bacchus (Copy of pic-
 ture by Basaiti belonging to Mr Robert
 Benson of London)
- Scotland. GOSFORD HOUSE, EARL OF WEMYSS Pro-
 cession
- Trent. DUOMO Madonna with God the Father,
 four Saints, and infant John
- Turin. SIGNORE VINCENTO FONTANA Pietà 1515

- Venice. 609 Virgin Sewing E
 Verona. 92 Madonna and infant John
 108 Deposition
 112 Temptation
 114 Holy Family 1531
 119 Madonna
 130 Boy with Drawing (Version of Lunni
 belonging to the Countess of Carys
 fort)
 132 Children of Israel in Desert
 140 Christ bearing Cross
 142 Bust of Monk
 154 Fall of Lucifer
 251 St Catherine
 260 Nativity
 262 Dead Christ and four Saints
 300 Washing of Feet
 325 Madonna in Glory with St Joseph
 and Magdalen
 341 Cleopatra (Version of Gianpietrino
 at Isola Bella)
 343 The three Archangels
 566 Fresco—St Veronica
 ARCHBISHOP'S PALACE Raising of Lazarus
 1531
 PIAZZA DELL'ERBE No 36 Frescoes—
 Madonna in Glory below, Nudes
 CASA VIGNOLA Fresco—Madonna with
 Baptist and St Bartholomew
 S ANASTASIA, FOURTH ALTAR R St Mar
 tin. L
 S BERNARDINO CHAPEL R OF CHOIR
 Christ taking leave of His Mother
 S EUFEMIA CHAPEL R OF CHOIR Frescoes
 —Story of Tobias

- Verona (*Con*) S FERMO CHAPEL L Vision of Madonna 1528
 S GIORGIO IN BRAIDA FIRST CHAPEL L
 St Ursula 1545
 THIRD ALTAR L SS Roch and Sebastian Lunette—Transfiguration Predelle
 S MARIA IN ORGANO L NAVE Frescoes—
 Red Sea Moses receiving Law David
 and Goliath Translation of Elijah Two
 Olivetan Monks SS Michael and John
 L TRANSEPT EAST WALL Fresco—
 Angel
- Vienna. BARON TUCHER Madonna with Butterfly

GIOVANNI CAROTO

- School of Verona * 1488—(?) 1566 Brother of Francesco Caroto from whom it is hard to distinguish him
- Budapest 153 Madonna and Saints (?)
- Florence MR H W CANNON VILLA DOCCIA Head of Monk
- Verona 239 Man and Woman Praying
 265 Madonna appearing to SS Lawrence and Jerome
 DUOMO THIRD ALTAR L Polyptych (?)
 S EUFEMIA CHAPEL R OF CHOIR SS Lucy and Agatha
 S GIORGIO IN BRAIDA R AND L OF CHOIR Annunciation 1508
 S GIOVANNI IN FONTE Madonna with St Stephen a Bishop and Donor
 S PAOLO HIGH ALTAR Madonna with SS Peter and Paul
 S STEFANO R TRANSEPT Madonna appearing to Saints L

CAVAZZOLA (Paolo Morando)

School of Verona 1486-1522 Pupil of Domenico Morone influenced by his fellow pupils and by Caroto Giolfino and Raphael

- Bergamo MORFLLI 64 Portrait of Lady
 Berlin SCHLOSS Madonna with infant John 1514
 Budapest 164 St Francis and Worshippers
 Chartres. 86 Madonna with St Francis
 Dresden. 201 Bust of Man
 Florence. UFFIZI 571 Gattamelata and his Page"
 COUNT SERRISTORI Madonna E
 Frankfort a/M 49^b Madonna and Angel 1519
 Gazzada (near Varese) NOB GUIDO CAGNOLA Ma
 donna 1508
 London. 735 St Roch 1518 *
 777 Madonna with Baptist and Angel
 Milan. DR GUSTAVO FRIZZONI Small Madonna
 1518
 PRINCE TRIVULZIO Christ bearing Cross
 and Donor
 MARCHESA TROTTI BELGIOSO Bust of Giu
 lia Trivulzio
 Verona 85 Madonna and infant John
 111 Madonna E 292-5 Heads of Saints
 298 Incredulity of Thomas
 303 Flagellation
 308 Crowning with Thorns
 335 Vision of the Madonna 1522
 390 Agony in Garden
 392 Deposition 1517
 394 Christ bearing Cross
 VIA DEL PARADISO No 29 Frescoes—
 Augustus and Sibyl Sacrifice of Isaac E
 S BERNARDINO, OUTSIDE TO R OF EN-

- Verona (*Con*) TRANCE Fresco—Christ bearing Cross,
and Monk (repainted)
OUTSIDE TO L OF ENTRANCE Frescoes
—S Bernardino (below) Madonna
CLOISTER Fresco in Lunette—Ma-
donna (?)
S MARIA IN ORGANO, R TRANSEPT Fresco
—Archangels Michael and Raphael
* SS NAZZARO E CELSO, CAPPELLA DI S BI-
AGIO OVER ENTRANCE ARCH Annuncia-
tion and Saints 1510-1511

CESARE MAGNI

School of Milan Active in the first half of the six-
teenth century Follower of Cesare da Sesto

- Arcore VITTADINI COLLECTION Madonna
Berlin 1430 (Magazine) Madonna with SS Se-
bastian and Roch
Ronn UNIVERSITY MUSEUM, 33 Circumcision
Esher: MR. HERBERT F COOK Madonna with
Ambrose and Jerome
Milan AMBROSIANA Madonna holding Flower
BORRAMEO 37 Adoration of Magi (?)
BRERA 275 Holy Family
S MARIA DELLE GRAZIE Copy of Leonardo's
Last Supper
SIGNOR RODOLFO SESSA Coronation
Naples Copy of "Vierge aux Rochers"
Madonna with SS Jerome and Ambrose
Palermo BARON CHIARAMONTE-BORDONARO Na-
tivity
Richmond (Surrey) SIR FREDERICK COOK LONG
GALLERY, 24 Madonna with SS Jerome
and Peter 1530

- Saronno S MARIA DEI MIRACOLI Frescoes—SS
Martin and George
- Vercelli ASILO INFANTILE 41 Madonna
- Vienna HARRACH COLLECTION 134 Madonna and
Infant John (?) L
- Vigevano DUOMO FIRST ALTAR R Crucifixion with
St Jerome and kneeling Donor 1531

CESARE DA SESTO

- School of Milan 1477 1523 Imitator of Leonardo
strongly influenced by Raphael and slightly by
Michelangelo and the Venetians
- Baltimore, U S A MR HENRY WALTERS Madonna
- Hamburg CONSUL WEBER 104 Assumption
- La Cava (near Salerno) Madonna Baptism SS
Gregory Benedict Peter and Paul
- London. MR CHARLES BRINSLEY MARLAY Madonna
MARQUESS OF BUTE Replica of Brera Ma
donna
- Milan. MR GEORGE SALTING Salome
- BRERA 276 Madonna in Landscape
- POLDI PEZZOLI 667 Virgin and St Anne
- DUCHESSA JOSEPHINE MELZI D'ERIL
BARBÒ Tondo—Madonna and Baptist
Polyptych—Madonna Baptist Evan
gelist Roch Christopher Sebastian
- DUCA SCOTTI Baptism (with landscape by
Bernazzano)
- Naples. Adoration of Magi L
- Paris 1604 La Vierge aux Balances
- Peterborough ELTON HALL COUNTESS OF CARYS
FORT La Vierge au Bas Relief L
- Philadelphia, U S A MR JOHN G JOHNSON Leda (?)
(Copy of Lost Leonardo)

- Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 20 St Jerome
 23 Madonna with SS George and John L
 San Marino. 55 Christ bearing Cross (?)
 St. Petersburg. 14 Holy Family with St Catherine
 Vienna. 83 Portrait of Youth (?)
 91 Salome

CIVERCHIO

- Founder, with Ferramola, of School of Brescia Circa
 1470-1544 Pupil of Foppa strongly influenced
 by Zenale and Leonardo
- Arcore (near Monza). VITTADINI COLLECTION Adoration
- Bergamo. LOCHIS 18 Franciscan Saint
 135 Madonna
 MORELLI, 3 Shrine with Annunciation
- Brescia. GALLERIA MARTINENCO SALA C 9 Polyp-
 tych—SS Antony of Padua Roch and
 Sebastian, Pietà above 1495
 S AFRA, NEAR ENTRANCE Deposition (?)
 ON PILLARS Two Bishops
 S ALESSANDRO, SECOND ALTAR R Pietà
 1504
 S GIOVANNI EVANGELISTA Pietà 1509
- Budapest. 1352 (Magazine) Baptist
 1353 (Magazine) St Peter
- Crema (Prov di Cremona). DUOMO SECOND ALTAR L
 SS Sebastian, Christopher and Roch
 1519
- Lecco. S GIOVANNI SOPRA LECCO Pietà 1539
- London. LADY JEKILL Funeral of St Jerome

- Lovere.** GALLERIA TADINI, 36 Baptism 1539
57 Madonna with St Lawrence and Baptist
- Milan.** BRERA, 248 Nativity and St Catherine
730 Crucifixion (?)
Adoration (?)
CASTELLO, 315 Nativity (?)
Panel painted on both sides—St Clare
Two Male Saints (?)
POLDI PEZZOLI, 612 Miniature—Pietà (?)
668, 669 Four Church Fathers (?)
ARCHBISHOP'S PALACE Wings of Small
Tabernacle—Annunciation and six Saints.
BARONE BAGATI-VALSECCI St Francis (?),
A Bishop (?)
Baptist (?), St Catherine (?)
CAV ALDO NOSEDA Madonna.
CONTE SORMANI Putti
S AGOSTINO DELLE MONACHE, OVER HIGH
ALTAR Madonna
S AMBROGIO, L WALL NEAR CHOIR Triptych.
Madonna with Ambrose and Jerome (?) 1494
S EUFEMIA, FIRST CHAPEL, R • Fresco—
Madonna with St Catherine and Donor (?)
S MARIA DEL CARMINE, SECOND CHAPEL,
R Fresco—Adoration of Shepherds (?)
S PIETRO IN GESSATE, THIRD CHAPEL, R
Madonna and Child walking
- Palermo** BARON CHIARAMONTE BORDONARO SS
Ambrose and Jerome, a Bishop, and male
and female Worshippers 1541
- Paris.** M JEAN DOLFUS Madonna and S Bernardino (?)

- Scotland LANGTON (DUNS), MRS BAILLIE-HAMILTON
Madonna with Book.
- Turin. ACCADEMIA ALBERTINA, 142 Madonna nursing Child

BERNARDINO DE' CONTI.

School of Milan Active circa 1490-1522 Pupil perhaps of Zenale, imitator and at times probably assistant of Leonardo

Arcore (near Monza). VITTADINI COLLECTION Profile of Man

- Basel. 164 Head of Baptist (?)
- Bergamo. LOCHIS, 134 Madonna 1501
- Berlin. 55 Portrait of Cardinal 1499
90^A Madonna (?)
214 Madonna
208 Portrait of Margaret Colleoni
1433 Madonna (?) L
I 124 Portrait of Alvisius Bexutius 1506
SCHLOSS Young Maltese Knight 1501

Budapest. 115 Madonna

Florence UFFIZI, 444 Bust Profile of Man

Hanover. PROVINZIALMUSEUM, CABINET XVIII
Portrait of Count Alberigo d'Este

Isola Bella (Lago Maggiore). PALLAZZO BORRAMEO
Bust of Woman with Coral Necklace
Portrait of Young Man holding Sword.

Karlsruhe 427 Madonna in Landscape L

Locarno CASTELLO Fresco on Stairway—Madonna, Saints, and Donors (?)

S MARIA DEL SASSO, ALTAR, L. Annunciation

Angel announcing Tidings to Souls in Hades

- London MRS ALFRED MORRISON Portrait of Lady
 Milan AMBROSIANA Madonna in Landscape
 BORROMEO 56 Profile of Man
 58 Madonna
 BRERA 271 Madonna with Infant John
 1522
 310 Madonna and Saints, with
 Ludovico il Moro Beatrice d Este
 and their two boys as Donors (?)
 1494
 POLDI PEZZOLI, 639 Madonna nursing
 Child
 COMM BENIGNO CRESPI Bust of Man in
 Red 1497
 PRINCE TRIVULZIO Portrait of Galeazzo
 Maria Sforza
 Monaco. PRINCE OF MONACO Profile of Man
 Naples. Madonna with the two Children Embracing
 1522
 New York. MR J A HOLZER Portrait of (?) Beatrice
 d Este E
 Paris. 1605 Profile of Lady
 MME EDOUARD ANDRÉ Portrait of Man
 1500
 COMTESSE ARCONATI VISCONTI Profile of
 Bianca Maria Sforza
 Poitiers. MUSEE DES AUGUSTINS, 57 Head of Bap-
 tist on Charger (?)
 Rome VATICAN Portrait of Francesco Sforza at
 age of five 1496
 CONTE SUARDI Portrait of Maria Sforza
 San Remo M ADOLPHE THIERM Profile of Man with
 Chain
 St Petersburg 13^A Madonna nursing Child (de-
 signed by Leonardo)

- Turin. SIGNOR LUIGI CORA Madonna with St
 James presenting Donor (?)
 Varallo 9 Profile of Man
 Venice SEMINARIO, 4 Holy Family and Angels(?)
 Würzburg. Madonna and Child L

CORREGGIO (Antonio Allegri)

1494-1534 Pupil of Bianchi and of Francia and
 Costa influenced by the works of Mantegna and
 not improbably of Raphael, Leonardo and Michel-
 angelo as well as personally by Dosso, and the
 Venetians

- Berlin 218 Leda
 Budapest. 121 Madonna with Infant John
 Cambridge, Mass., U. S. A FORD MUSEUM Holy Fam-
 ily with infant John E
 Dresden. 150 Madonna and St Francis 1515
 151 Madonna and St Sebastian 1525
 152 ' La Notte ' Finished in 1530
 153 Madonna and St George L
 Florence. UFFIZI 1002 Madonna in Glory E
 1118 Repose in Flight
 1134 Madonna adoring Child
 Frankfort a/M. 22^A. Madonna with Infant John
 1517
 Hampton Court. 276 Holy Family with St James
 281 St Catherine reading
 London. 10 Education of Cupid
 15 Ecce Homo
 23 ' Vierge au Panier
 MR ROBERT BENSON Christ taking leave
 of His Mother E

- London (Con.) MR LUDWIG MOND Two fragments of
Fresco—Heads of Angels 1520-24
MR GEORGE SALTING The Magdalen
DUKE OF WELLINGTON, APSLEY HOUSE
Agony in Garden
- Madrid. 132 Noli me Tangere
135 Madonna with infant John
- Milan BRERA, 427 Adoration of Magi E
CASTELLO 253 Madonna E
COMM BENIGNO CRESPI Nativity E
DR GUSTAVO FRIZZONI Marriage of St
Catherine E
- Modena. 17 Madonna
- Naples. "La Zingarella"
St Antony Abbot E
- Northington (Alresford, Hants). LORD ASHBURTON,
THE GRANGE Madonna with SS Peter,
Martha, Leonard, and the Magdalen
- Paris. 1117 Marriage of St Catherine
1118 Antiope
Gouaches exhibited with the Draw-
ings—Allegory of Vice Allegory
of Virtue
- Parma. 31 Fresco—"Madonna della Scala
350 "Madonna della Scodella"
351. Madonna with the Magdalen and St
Jerome
352 Pietà 1520-24
353 Death of SS Placidus and Flavia
1520-24
758 Fresco—Annunciation
BIBLIOTECA Fresco—Coronation 1520-
24
DUOMO, CUPOLA Frescoes—Vision of St
John 1524-30

- Parma (*Con*) S GIOVANNI EVANGELISTA CUPOLA
 Frescoes—Assumption 1520-24
 L TRANSEPT OVER DOOR Fresco—St
 John writing 1524
 CONVENT OF S PAOLO Frescoes—Diana
 and Putti
- PAVIA. GALLERIA MALASPINA, 60 Holy Family
 with SS Elizabeth and John E
- Rome. BORGHESE, 125 Danae
- Sigmaringen. Madonna E
- Vienna, 59 Ganymede
 64 Io

FRANCESCO COSSA

- School of Ferrara Circa 1435-1480 Pupil of Tura
- Berlin. 115^A Autumn
- Bologna. 64 Madonna with St Petronius the Evan-
 gelist and Alberto de Catanei 1474
 S GIOVANNI IN MONTE Stained Glass in
 W Window—St John in Patmos
 Stained glass in N aisle—Madonna
 and Angels
 MADONNA DEL BARACCANO Frescoes
 around older fresco, which he restored
 1472
- Dresden. 43 Annunciation
- Ferrara. PALAZZO SCHIPAVOIA Frescoes¹—Foot
 Race
- London. 597 St Hyacinth
- Milan BRERA, 449 The Baptist and St Peter

¹ Executed before 1470 The remaining frescoes on the same wall were done (the best of them perhaps on Cossa's cartoons) by his followers the others in the same hall by artists under his influence

- Paris. M JOSEPH SPIRIDON SS Lucy and Martin
 Rome VATICAN Miracles of St Hyacinth
 Venice CORRER SALA XVI, 9 Profile of Man (?)

LORENZO COSTA

School of Ferrara Bologna 1460-1535 Pupil of
 Cossa and Ercole Roberti partner of Francia at
 Bologna and finally court painter at Mantua

- Bergamo CONTE SUARDI Christ
 S ALESSANDRO DELLA CROCE, SACRISTY
 Christ bearing Cross
- Berlin. 112 Presentation 1502
 112^A Madonna and Saints (?) E
 114 Presentation
 115 Pietà 1504
 HERR GEH RICHARD VON KAUFMANN St
 Jerome
 WESENDONCK COLLECTION 15 Holy
 Family and Saints
- Bologna. 65 St Petronius with SS Francis and
 Thomas Aquinas 1502
 215 Madonna with SS Petronius and
 Thecla 1496
 376 Sposalizio 1505
 392 Madonna with SS Sebastian and
 James 1491
 S GIACOMO MAGGIORE BENTIVOGLIO
 CHAPEL R WALL Altarpiece of Benti-
 voglio Family 1488
 L WALL Frescoes—Triumphs of
 Death and Fame 1490
 LUNETTE ABOVE ALTAR St John in
 Patmos

- Bologna (*Con*) CHAPEL OF S CECILIA Frescoes—
 Conversion of Valerian 1506
 St Cecily distributing Alms 1504-6
 S GIOVANNI IN MONTE HIGH ALTAR Cor-
 onation and Saints 1501
 SEVENTH ALTAR, R Madonna and
 four Saints 1497
 S MARTINO MAGGIORE, FIFTH ALTAR, L
 Assumption (in great part)
 MISERICORDIA, CHOIR Stained glass in
 Window—Christ Blessing, and Annun-
 ciation 1499
 S PETRONIO SEVENTH CHAPEL L Ma-
 donna and Saints 1492
- Boston, U. S. A. MRS THOMAS O RICHARDSON Bust
 of blond Lady
- Budapest. 124 Venus
- Dublin. Holy Family
- Florence PITTI, 376 Portrait of Giovanni Bentivoglio
 UFFIZI 1559 St Sebastian E
- Hampton Court. 295 Portrait of Lady
 304 Saint bearing Cross
- London. 629 Madonna and Saints 1505
 2083 Portrait of Battista Fiera
 MR ROBERT BENSON Dead Christ
 Baptism
 MR GEORGE SALTING Concert E
 MR HENRY YATES THOMPSON Albani Mis-
 sal Miniature—St Jerome
- Lyons. 24 Holy Family E
- Mantua. S ANDREA SECOND ALTAR L Madonna
 and Saints 1525
- Milan. BRERA 429 Adoration of Magi 1499.
 MARCHESE BRIVIO St Anne teaching the
 Virgin

- Newport, U S A MR THEODORE M DAVIS St Lucy
 New York MR ANDREW CARNEGIE Holy Family
 Paris. 1261 Court of Isabella d Este
 1262 Mythological Scene
 M LÉON BONNAT St Jerome
 Rome PRINCE BARBESINI Madonna
 DONNA LAURA MINCHETTI Annunciation
 Venice LADY LAYARD Nativity

DEFENDENTE FERRARI

School of Vercelli Active circa 1510-1535 Pupil of
 Spanzotti influenced by Macrino d Alba and
 even more decidedly by Northern Art

- Avigliana (near Turin) S GIOVANNI FIRST ALTAR R
 St Ursula and Virgins
 FIRST ALTAR L Two wings of Triptych—Baptist and St Lawrence
 SECOND ALTAR L Madonna with SS
 Crispin and Crispinian 1535
 FOURTH ALTAR R Holy Family
 Saints and Angels adoring Child
 L WALL Baptist with SS Jerome and
 Bernard
 CHURCH St Ursula before the Pope
 SS Lucy and Nicholas
 SS Sebastian and Roch
 Temptation of St Antony
 St Christopher
 MADONNA DEI LAGHI HIGH ALTAR Triptych—Annunciation and Saints
 Baltimore, U S A MR. HENRY WALTERS Holy Family

- Bergamo. CARRARA, 164 Adoration of Shepherds
 409 Christ with Cross
 411 Christ at Column
 LOCHIS 13 Holy Family and two Angels
 MORELLI 63 Fête Champêtre
- Berlin. 1147 Nativity 1511
- Besançon. 25 Baptist and Saint
- Budapest. HERR SANDOR LEDERER Naming of Baptist
 Cavour (near Saluzzo, Piedmont). PARISH CHURCH
 Marriage of St Catherine
- Chieri (near Turin). AVV CARLO BOSIO Adoration of
 Magi
- Chivasso (near Turin). PARISH CHURCH, SECOND AL-
 TAR R Pietà
- Curiè (near Turin). S GIOVANNI Madonna Saints,
 and Worshippers 1519
 CONFRATERNITÀ DEL SUDARIO Assump-
 tion and Saints 1516
- Feletto Canavese (Piedmont) PARISH CHURCH Trip-
 tych—Holy Family with SS Agatha and
 Lucy adoring Child
 ORGAN SHUTTERS—Madonna with St
 Anne Ecce Homo
- Frome (Somerset) MELLIS PARK, MRS J. HORNER
 Baptist in Landscape
- Genoa. MARCHESA CAREGA MARCHI Triptych—
 Madonna and Saints
- Ivrea. DUOMO THIRD ALTAR, L Holy Family
 with St Clare, Nuns and Angels adoring
 Child 1519
 SACRISTY Holy Family with St Robert
 Veremond and Donor adoring Child
 1521
- Leiny (near Turin) PARISH CHURCH Adoration of
 Magi

- London. 1200 St Peter Martyr and a Bishop
 1201 Baptist and a Bishop
 SOCIETY OF ANTIQUARIES BURLINGTON
 HOUSE Portrait of Bartolommeo Lavi
 and di Alviano
 LORD ALLENDALE Two panels with SS
 Lucy, Agatha Lawrence, and John
- Milan. BRERA, 274. St Jerome St Andrew
 SS Sebastian and Catherine
 CASTELLO Two panels with Saints and
 kneeling Donors
- Mondovì. SANCTUARY Triptych—Madonna with SS
 Jerome and Michael
- Montreal (Canada). SIR WILLIAM VAN HORNE SS
 Lawrence and John
- Oldenburg 41 Altarpiece 1528
- Paris. SALLE X Pietà and Birth of Virgin (as
 cribed "École Française, XVI Siècle").
 M JOSEPH SPIRIDOV Altarpiece
- Ranverso (near Turin). S ANTONIO, HIGH ALTAR
 Polyptych 1531
 CHOIR Four panels painted on both
 sides—St Jerome and Visitation St
 Antony, St Paul, and Virgin, S Mau
 rizio and Gabriel St Christopher and
 Adoration of Magi
- Rome. PRINCE COLONNA A Bishop
- Rosazza (near Biella) Triptych—St Ivone and
 other Saints E
- Sagra San Michele (near Turin) Triptych—Madonna
 with two Bishops and St Michael
- San Benigno (near Turin). PARISH CHURCH SACRISTY
 Madonna with four Saints
- San Martino Alfieri (near Asti). PARISH CHURCH
 Large Polyptych

- Stuttgart 337 Christ among the Doctors 1526
 Susa. DUOMO INNER SACRISTY Nativity with
 tiny Angels
- Turin. 30 bis St Jerome, Baptist, and kneeling
 Donor
 35 Marriage of St Catherine
 36 Triptych
 38 Four Saints
 41 S Maurizio
 52 Adoration of Magi E
 ACCADEMIA ALBERTINA, 127 SS Fran-
 cis and Agatha with kneeling Donor
 218 Holy Family and six Saints adoring
 Child
 ROYAL PALACE Madonna with Baptist, S
 Nazario and Donor
 SIGNOR VINCENZO FONTANA
 St Catherine of Alexandria
 St. Michael
 Holy Family adoring Child
 Crucifixion
 Small Nativity 1510
 Madonna nursing Child
 Two St Jeromes
 St Catherine
 St Ives and Donor
 Baptist
 St Francis and Donor
 Two Annunciations
 Sposalizio
 Landing of Magdalen at Mar-
 seilles
 Christ among the Doctors
 Twelve predelle pictures
 DUOMO SECOND ALTAR, R Polyptych
 with small pictures set in Wall

- Ferrara SALA IX Large Polyptych—Madonna and Saints
 CASTELLO, HALL Frescoes—Ariadne, Triumph of Bacchus
 ABOVE A WINDOW Apollo
- Florence. PITTÌ, 147 Nymph and Satyr B
 148 Drinking Party L
 380 Baptist
 487 Repose in Flight
 UFFIZI 627 Portrait of a Warrior
- Frankfort a/M. 49^A Head of Young Man
- Frome (Somerset) MRS J HORNER MELL'S PARK
 Rape of Proserpine
- Göttingen. UNIVERSITY GALLERY 248 Bust of Lady.
- Hampton Court. 60 Head of Man
 80 Bust of Man
 97 Holy Family
 183 St William
- Liverpool. 82 Portrait of Man with Helmet
- London. 1234 Poet and Muse
 MR ROBERT BENSON Circe
 EARL OF CARLISLE Judgment of Midas
 MR LUDWIG MOND Adoration of Magi
 MARQUESS OF NORTHAMPTON Landscape with Figures (in part)
 MR CLAUDE PHILLIPS Small Pieta
 MR GEORGE SALTING Allegorical Figure with Cupid
 MR JAMES VERNON WATNEY Portrait of Laura Pisani 1525
- Madrid. 479 Bust of Lady
- Milan. BRERA 431 Francesco d'Este as St George
 432 Baptist
 433 St Sebastian.

- Modena. 11. Judith (?)
 190, 197 198, 367 368 Diamond-shaped
 panels with Heads (in part)
 437 Madonna with SS Michael and
 George
 450 Ercole d'Este
 474 Court Jester
 475 Head of Man
 CARMINE St Albert (in part) 1530
 DUOMO, ALTAR, L Madonna and Saints
 1522
- Naples Madonna with Infant John
 Madonna with St Jerome
 Madonna with kneeling Bishop
- Nervi (near Genoa). MARCHESE DURAZZO. Conver-
 sion of St Paul (?)
- Oldenburg. 5 Holy Family in Landscape
- Parma. 391 Adoration of Magi
 398 St Michael (chiefly by Battista)
 1534 Holy Family and St John
- Pesaro. VILLA ALBANI Remains of frescoes de-
 signed and partly executed by Dosso
- Portomaggiore (near Ravenna). MUNICIPIO Madonna
 and two Saints (in part)
- Rome. BORGHESE, 1 Apollo
 22 SS Cosmas and Damian
 181 David and Goliath
 211 Madonna
 217 Circe
 220 Nativity
 304 Diana and Calisto (chiefly
 Battista Dosso)
 CAPITOL, 80 Holy Family
 DORIA, 128 Christ and the Money Chang-
 ers

- Rome (*Con*) 171 Man with Red Sleeves
411 Dido
PRINCE CHIGI Evangelist St Bartholomew and Donors
- Rovigo 102 110 Four Saints (in part)
135 Madonna and Saints (chiefly Battista Dosso)
- Scotland LANTON (DLNS) MRS BAILLIE HAMILTON St Liberale
TYNINGHAM (LAST LINTON) LARL OF HADDINGTON S Paula reading
- Trent CASTELLO Frescoes—GROUND FLOOR, CEILING AND CORNICE Emperors Heads and Allegorical Figures OVER DOOR TO DORMITORY Bishop and Cardinal HALL Decorative Frieze 1533 DORMITORY Frieze of Putti CEILING OF PASSAGE FROM CHAPEL TO COURT Putti and Gods
- Vienna 68 St Jerome
ACADEMY Hercules and Pygmies
COUNT LANCKORONSKI Jupiter Mercury and Iris
BARON TUCHER Bust of Woman in Turban
- Wimborne (Dorset) LORD WIMBORNE CANFORD MANOR Baptis in Wilderness

LR Cole di Giulio Cesare Grandi

- School of Ferrara. Circa 1465-1535 Pupils of Leon Roberti influenced by Costa, Francia and Mantegna
- Bergamo. MORELLI 15 Cain and Abel
- Berlin. HERR GEN RICHARD VON HALPMANN Madonna with Magdalen and St Catherine

- Bologna. SALA E Head of (?) Alessandro Faruffino
(fragment)
- Bordeaux. 15 Madonna (?)
- Budapest. 69 St John the Evangelist
- Chicago. MR MARTIN RYERSON Madonna
- Ferrara. SALA III Small Nativity
SALA VII SS Sebastian, Job, and Joseph
with three Donors
SALA VIII St Mary of Egypt
MASSARI-ZAVAGLIA COLLECTION Pietà
PALAZZO SCROFA-CALCAGNINI (IL MORO)
Ceiling
- London. 1119 Madonna with Baptist and St Wil-
liam
MR CHARLES BUTLER SS Francis and
Clare
SIR WILLIAM FARRER Flight into Egypt(?)
- Nîmes. GOWER COLLECTION, 131 Madonnas and
female Saint
- Richmond (Surrey). SIR FREDERICK COOK, MUSEUM
Annunciation
- Rome. CAPITOL, 142 Portrait of Girl
MARCHESE VISCONTI VENOSTA
Creation of Eve
Expulsion from Paradise
Moses striking Rock
Temptation
- Venice. LADY LAYARD: Triumph of Miriam
Gathering of Manna
"Madonna della Scimia" (?)

ERCOLE ROBERTI.

School of Ferrara Circa 1430-1496 Studied at Padua Pupil of Tura, influenced by the Bellini

- Berlin 112^C St John E
 112^D Madonna
 ADOLPHE THIFM COLLECTION St Jerome
- Bologna St Michael
- Dresden 45 Christ bearing Cross
 46 Betrayal
- Liverpool ROYAL INSTITUTION, 28 Pietà
- London. 1217 Gathering of Manna
 1411 Nativity and Pietà
 MR ROBERT BENSON SS Jerome and Catherine
- Lyons. 64 Bust of St Jerome
- Milan BRERA, 428 Madonna enthroned with Saints 1480
 CAV ALDO NOSEDA Baptist and St Jerome
- Modena. 50 Lucretia L
- Paris. 1677 SS Michael and Apollonia
- Richmond (Surrey). SIR FREDERICK COOK, SMOKING ROOM, 6 Medea and her Children
- Rome. COUNT BLUMENSTIHL Pietà L
 COUNT GREGORI STROGANOFF Allegory (?)

PAOLO FARINATI.

School of Verona 1522-1606 Pupil of Giolfino, influenced by Torbido and Brusasorci

- Arona S GRAZIANO, LAST ALTAR, L Holy Women at Tomb 1573

- Verona (*Con*) CHOIR Massacre of Innocents 1556
 Feast of St Gregory Triumph of Con-
 stantine Christ walking on Water
 1558
 S MARIA IN PARADISO, HIGH ALTAR As-
 sumption
 SS NAZZARO E CELSO CHOIR Four stories
 of Saints Frescoes in Vaulting
 SECOND ALTAR R Fresco in Lunette
 —Adam and Eve
 S PAOLO FIRST ALTAR R Deposition
 FIRST ALTAR L Transfiguration
 SACRISTY R Madonna in Glory 1588
 S STEFANO L TRANSEPT Pentecost 1598
 S TOMMASO FIRST ALTAR L Madonna in
 Glory 1569
 THIRD ALTAR L Vision of Madonna
- Vienna 385 St Sebastian
 387 Baptist
 388 Adam and Eve
 390 Lucretia
 398 Hercules and Dejanira
 400 Venus and Adonis

FERRARESE BEFORE 1500

- Berlin. 113^A Atalanta (School of Ercole Roberti)
 Bologna 592 Madonna with Baptist and St An-
 tony (School of Cossa)
 S GIOVANNI IN MONTE FIFTH CHAPEL L L
 WALL Madonna with two Angels (School
 of Cossa)

- Chantilly. MUSÉE CONDÉ, 16^A. Miniature—"Turris Sapientie" (close to Ercole Roberti)
- Cremona. 384 Crucifixion (close to Bianchi's "Noi me Tangere" at Modena)
- Dresden. 44 Nativity (School of Cossa)*
- Dublin. Portrait of Young Man with Lute (possibly a late Tura)
- Edinburgh. 1 Baptist and St Michael (by one of Cossa's Schifanoia assistants)
- Ferrara. PALAZZO SCHIFANOIA Frescoes (School of Cossa)
- Florence. MR SPENCER STANHOPE, VILLA NUTI Predella in three parts with Life of Virgin (School of Cossa)
- MARCHESE MAX STROZZI VILLA STROZZI Two Allegorical female Figures (School of Tura)
- Two Architectural Pieces (School of Cossa)
- Frankfort a/M. 6 Madonna crouching over Child (School of Ercole Roberti)
- Lille. 214 Madonna with Baptist, St Peter, and Angels (School of Tura and Cossa)
- Locko Park (near Derby). MR DRURY-LOWE Profile of Young Este (close to Cossa)
- London. 1127 Last Supper (close to Ercole Roberti)
- SIR KENNETH MUIR MACKENZIE Woman in white Cap
- Mayence. 103, 106 Allegory and Triumph of Chastity (School of Ercole Roberti)
- Milan. POLDI-PEZZOLI, 597 Charity and Putti (close to Tura)
- Modena. 49 Portrait of Boy (close to Bianchi)

- Newport, U S A. MR THEODORE M DAVIS Madonna
against Rose hedge L
- Paris. M CHERAMY Ecce Homo
- Philadelphia, U S A MR JOHN G JOHNSON Ma
donna
- Savona. MADONNA DEL CASTELLO Large Polyptych
(assisted by Brea di Nizza) 1490

FRANCESCO FRANCIA

- School of Ferrara Bologna Circa 1450-1517 Pupil
and partner of Costa influenced by Ercole Ro
berti
- Bergamo LOCHIS 221 Christ on Cross
- Berlin 122 Madonna and six Saints 1502
125 Holy Family with Portrait of Bian
chini E
- Besançon MUSEE JEAN GIGOUX 13 Tondo—Ecce
Homo
- Bologna 78 Madonna Saints and Donor 1494
79 Immaculate Conception and Saints
80 Madonna and four Saints
81 Madonna Saints and the poet Casio
adoring Child 1499
82 Predella with Life of Christ
83 Pietà
371 Immaculate Conception and four
Saints 1500
372 Madonna with SS Jerome and Law
rence
373 Christ on Cross
- ARCIGINNASIO LIBRARY Crucifixion E
- PALAZZO COMUNALE Fresco—Madonna
del Terremoto 1505
- PALAZZO ERCOLANI God the Father

- Bologna (*Con*) S GIACOMO MAGGIORE, BENTIVOGLIO
 CHAPEL. Madonna and Saints 1499
 ORATORY OF S CECILIA Two Frescoes
 —Marriage and Burial of St Cecily
 1506
 S MARTINO MAGGIORE, FIRST CHAPEL, L
 Polyptych (probably 1506, the date of
 the Chapel)
 MISERICORDIA, SIXTH ALTAR, L Baptism
 SECOND WINDOW, R Stained Glass—
 Madonna
 SS VITALE ED AGRICOLA, FIRST CHAPEL L
 Angels and Landscape around a Madonna
 by Sano di Pietro
- Boston, U. S. A. MRS J L GARDNER Madonna
- Brescia. GALLERIA MARTINENGO Madonna and In-
 fant John in Landscape
 S GIOVANNI EVANGELISTA, FIRST CHAPEL,
 L Trinity and four Saints
- Budapest 75 Madonna and Infant John
- Cesena LIBRARY Presentation
- Chantilly. MUSÉE CONDÉ 17 Annunciation
- Cirencester (Gloucestershire). MR A W LEATHAM,
 MISERDEN PARK Portrait of Federigo
 Gonzaga 1510
- Cologne. 552 Madonna L
- Dresden. 48 Baptism 1509
 49 Adoration of Magi
- Ferrara. DUOMO, SIXTH ALTAR, L Coronation and
 Saints
- Florence. UFFIZI, 1124. Portrait of Evangelista
 Scappi
- Forlì. 98 Nativity
- Glasgow. 369 Nativity E
- Hampton Court. 307 Baptism

- London 179 Madonna and St Anne with Saints
 180 Pietà
 638 Madonna and two Saints
 MR ROBERT BENSON Madonna and St Francis L
 MR LUDWIG MOND Madonna and Angels
 EARL OF NORTHBROOK Holy Family with St Anthony 1512
 Lucretia
 MR GEORGE SALTING Portrait of Bartolommeo Bianchini
 Pietà
 MRS J E TAYLOR Madonna with St Francis and Bianchini
 SIR JULIUS WERNHER Madonna with Baptist and Virgin Martyrs
- Lucca. S FREDIANO R WALL Fresco—Coronation (in part)
- Lutschena (near Leipzig) BARON SPECK VON STERNBURG Madonna 1517
- Madrid. CASA FERNAN NUÑEZ St Sebastian
- Milan. BRERA 448 Annunciation
 POLDI PEZZOLI 601 St Antony of Padua
 COMM BENIGNO CRESPI St Barbara
 DR GUSTAVO FRIZZONI St Francis
- Munich 1039 Madonna in Rose Garden
 1040 Madonna and two Angels
- Paris 1435 Nativity
 1436 Crucifixion
 M HENRI HEUGEL Portrait of Bernardino Vanni
 COMTESSE DE POURTALES Madonna with St John and Angel
- Parma 123 Deposition

- Parma (*Con*) 130 Madonna and four Saints 1515
 359 Madonna with Infant John
- Philadelphia ACADEMY OF FINE ARTS, 422 Head of
 Virgin L
- Pressburg COUNT JEAN PALFFY Madonna 1495
- Rome. BORGHESE, 57 St Antony of Padua
 61 Madonna L
 65 St Stephen E
 CAPITOL, 27 Presentation (in part)
 CORSINI, 712 St George and the Dragon
- St. Petersburg. 65 Pietà
 68 Madonna
 69 Madonna with SS Jerome and
 Lawrence and two Angels 1500
 COUNT BLOUDOFF Madonna L
- Turin. 155 Pietà 1515
 ACCADEMIA ALBERTINA, 132 Baptist
- Vercelli. MUSEO BORGOGNA Madonna and St An-
 tony Abbot
- Vienna. 47 Madonna and Saints
 ACADEMY, 505 Madonna with SS Luke
 and Petronius (in part) 1513
- Wallington Hall (Cambo, Northumberland) SIR
 GEORGE OTTO TREVELYAN Madonna and
 Angel

GAROFALO (Benvenuto Tisi)

- School of Ferrara Circa 1481-1559 Pupil of Pa-
 netti, influenced by Dosso, and somewhat by
 Palma Vecchio, and Raphael
- Alnwick Castle DUKE OF NORTHUMBERLAND Woman
 at Toilet
 Christ healing Demoniac
- Amsterdam. 1432 Holy Family and Saints (?)

- Bergamo LOCHIS 228 Madonna with SS Roch and Sebastian
 MORFLLI 8 Madonna
 34 Holy Family
 39 Portrait of (?) Himself
- Berlin 243 St Jerome
 261 Adoration of Magi
 HERR GEN RICHARD VON KAUFMANN Presentation
 HERR EUGEN SCHWEIZER Christ at the Well
 WESENDONCK COLLECTION 73 Madonna and Infant John
- Bologna. 563 Holy Family
 S SALVATORE FIRST ALTAR L Baptist taking leave of his Father 1542
- Bowood Park (Calne) MARQUESS OF LANSDOWNE Landscapes with Figures
- Breslau 131 Annunciation
- Cambridge FITZWILLIAM MUSEUM 160 Baptist
- Codigoro DUOMO Madonna with SS Martin and Lucy E
- Cracow CZARTORYSKI MUSEUM Adoration of Magi E
 COUNT ANDRÉ POTOCKI Madonna in Glory
- Dresden. 132 Poseidon and Athene 1512
 133 Madonna adoring Child 1517
 134 Madonna with SS Peter George and Bernard 1530
 135 Mars and Venus before Troy
 136 Holy Family
 137 Madonna with SS Cecily Antony of Padua and Bernardino
 138 Bacchanal L

- Ferrara. SALA IV Fresco—Triumph of Church
1523 or 24
- SALA V Adoration of Magi 1549
- SALA VI Lazarus 1534
Madonna with Baptist, St Jerome, and Donors
Nativity 1513
Agony in Garden
Adoration of Magi 1537
- SALA VII Madonna in Glory with SS Jerome and Francis and Donors
Flight into Egypt
Massacre of Innocents 1519
Mass of St Nicholas of Tolentino
- SALA VIII Four panels with Conversion of Constantine
- SALA IX St Peter Martyr
Madonna and Donor
Story of Cross 1536
Nativity and Donor 1525
- SEMINARIO Two Ceilings with Frescoes
1519
- DUOMO, THIRD ALTAR, R Madonna and six Saints 1524
- CHAPEL OF SACRAMENT Madonna 1532
R and L. OF DOOR Frescoes—SS Peter and Paul
- SACRISTY SS Peter and Paul.
Annunciation
- S FRANCESCO, FIRST ALTAR, L Frescoes—Betrayal and two Portraits 1522-24
- CHAPEL R Frescoes—Nativity and Respose in Flight

- Ferrara (*Con*) S MARIA DELLA CONSOLAZIONE, OVER
DOOR Fresco
S MONICA, OVER DOOR Fresco—Madonna
- Florence. UFFIZI, 1038 Annunciation
- Fondra (near Bergamo) PARISH CHURCH Annuncia-
tion
- Frankfort a/ M. 22 Holy Family
- Grittleton (Chippenham, Wilts). SIR A D NEELD
Madonna and Saints
- Liverpool. ROYAL INSTITUTION, 26 Madonna (?)
- London. 81 Vision of St Augustine
170 Holy Family and Saints
642 Agony in Garden
671 Madonna enthroned 1517
DUKE OF BUCCLEUCH Holy Family with St
Catherine
CAPTAIN G L HOLFORD, DORCHESTER
HOUSE Madonna in Glory
MR CHARLES BRINSLEY MARLAY Nativity
E (?)
MR LUDWIG MOND Pagan Sacrifice
EARL OF NORTHBROOK Holy Family
St James 1538
* DUKE OF NORTHUMBERLAND SYON HOUSE
Baptist
- Meiningen. GRAND DUCAL PALACE Madonna with SS
Francis and Jerome
Madonna in Glory and Saints
- Milan. BRERA, 438 Deposition 1527
439 Crucifixion
440 Annunciation
442 Madonna
- Modena. 185 Pietà 1527
454 Madonna and three Saints 1533

Munich.	1080	Pietà.	1530
	1081	Madonna and Saints	
Münster i/ W.	39	Madonna in Landscape	E
Nantes.	376	Holy Family	
Naples.		Circumcision	
		Madonna and kneeling Bishop (?)	
Oldenburg	4	St Catherine	
Padua.	458	Holy Family and St Elizabeth	
Paris.	1550	Circumcision	
	1553	Christ Child Asleep	
	1554	Madonna	
Parma.	366	Nativity	
	369	Madonna in Glory	
Posen.		RACZYNSKI COLLECTION	Jupiter and Io
Richmond (Surrey)		SIR FREDERICK COOK, LONG GALLERY, 9	Fresco—St Christopher
Rome.	BORGHESE, 204	Marriage at Cana	
	210	Madonna	E
	213	Madonna and Saints	
	224	Nativity	
	236	St Peter on the Water	
	237	Flagellation	
	240	Madonna and Saints	
	246	Conversion of Paul	1545
	409	Holy Family	
	CAPITOL, 53	Holy Family and Saints	
	57	Magdalen	
	66	Madonna	
	120	Annunciation	1528
	204	Madonna in Glory	
	CORSINI, 627	Christ bearing Cross	
	630	Adoration of Magi	
	643	Agony in Garden	
	DORIA, 144	Holy Family adored by Monks	

- Rome (*Con*) VATICAN PINACOTECA Holy Family and
St Catherine
PRINCE CHIGI SS Antony Abbot Antony
of Padua and Cecily 1523
Ascension
MR LUDWIG MOND St Cecily
CONTE SUARDI Angel and Sibyl
- Scotland LANGTON (DUNS) MRS BAILLIE HAMIL
TON Madonna
- Schloss Sternburg (Silesia) PRINCE LIECHTENSTEIN
Heads of Woman and Boy
- St Petersburg 39 Adoration of Shepherds
1848 Marriage at Cana 1531
COUNT BLOUDOFF Holy Family in Glory
Madonna
- Strasburg 269 Nativity E (?)
- Turin 153 Christ among the Doctors
154 Paintings on Frame
- Venice 56 Madonna in Glory and four Saints
1518
LADY LAYARD Bust of Female Saint
- Vienna COUNT LANCKORONSKI Venus and Mars
PRINCE LIECHTENSTEIN Madonna and In
fant John E
- Wimborne (Dorset) LORD WIMBORNE CANFORD
MANOR Annunciation

GAUDENZIO FERRARI

- School of Vercelli Circa 1470-1546 Pupil of Span
zotti strongly influenced by Bramantino some
what less by *Perugino* and *Leonardo* and slightly
by *Correggio*
- Arona S MARIA BORROMEO CHAPEL Altarpiece
1511

- Bellagio (Lake of Como) S GIOVANNI ALTAR L
Saints and Donors adoring Resurrected
Christ
- Bergamo CARRARA 98 Madonna
LOCHIS 49-51 Putti
- Berlin. 213 Annunciation
HERR EUGEN SCHWEIZER Gabriel E
Six Putti (in chiaroscuro) L
Small Nativity and Adoration of Magi L
- Busto Arsizio (near Milan) S MARIA DI PIAZZA As
sumption and Saints
- Canobbio (Lago Maggiore) S MARIA DELLA PIETÀ
Calvary
- Casale Monferrato DUOMO L OF DOOR Baptism L
- Como DUOMO CHAPEL OF ST ABBONDIO Flight
into Egypt L
Prophet (over the Luini)
CHAPEL OF S GIUSEPPE DEI MARCHI
Sposalizio
- Genoa. PALAZZO BALBI PIOVERA Small Holy Fam
ily
- London. 1465 Resurrected Christ
CAPTAIN G L HOLFORD DORCHESTER
HOUSE Holy Family with Cardinal Do
nor
MR LUDWIG MOND St Andrew
MARQUESS OF NORTHAMPTON Madonna
- Merate (near Milan) MARCHESE PRIVETTI Domini
can Nun
- Milan. BORROMEO 10 St Sebastian
12 Holy Family with St Jo
achim
14 St Roch
16 Two Putti with Crown

- Milan (*Con*) BRERA, Frescoes—26 Presentation
 ' 27 Expulsion of Joachim from Temple
 28 Annunciation of Virgin's Birth
 29 Conception of St Anne
 30 Consecration of Virgin
 31 32 Annunciation
 33 Adoration of Magi
 34 Assumption
 35 36 38 Angels
 37 Visitation
 274 St Jerome
 277 Madonna
 321 Martyrdom of St Catherine
 Nativity (from Archbishop's Palace)
 CASTELLO, 307 Monochrome Predella
 POLDI PEZZOLI, 650 Madonna and four Saints
 CONTE CICOGNA Marriage of St Catherine
 COMM BENIGNO CRESPI Pietà
 CAV ALDO NOSEDA Two monochrome Predelle
 CONTE LORENZO SORMANI Adoration of Child
 S AMBROGIO, RECESS OF DOOR, R Frescoes
 —Deposition Saints and Angels L
 CHAPEL OF ST BARTHOLOMEW Madonna with St Bartholomew and Baptist
 S GIORGIO AL PALAZZO, FIRST ALTAR R
 St Jerome and Donor
 S MARIA PRESSO CELSO, AMBULATORY Baptism

- Milan (*Con*) S MARIA DELLE GRAZIE CHAPEL OF S CORONA Frescoes—Scenes from Passion and Angels 1542
 S MARIA DELLA PASSIONE L TRANSEPT Last Supper 1544
- Novara LIBRARY Four Angels
 DUOMO THIRD ALTAR R Marriage of St Catherine Pietà and Predelle L
 S GAUDENZIO THIRD ALTAR L Polyptych
- Oldenburg 40 Madonna and two Angels
- Pallanza (Lago Maggiore) MADONNA DI CAMPAGNA CUPOLA Frescoes
- Paris 1285 St Paul 1543
- Quarona (Valsesia) S ANTONIO Madonna crowned by Angels
- Rivoli (near Turin) MUNICIPIO Banner
- Saronno S MARIA DEI MIRACOLI CUPOLA Frescoes—Music making Angels 1535-6
- Thiene (Veneto) CASTELLO COLLEONI Angel making Music
- Turin. 43 Meeting of Joachim and Anne E
 44 The Eternal E
 46 St Peter and Donor
 47 Madonna and St Anne E
 48 Joachim driven from the Temple E
 49 Madonna with SS Martin and Maurice L
 50 Crucifixion
 51 Pietà L
 ROYAL PALACE Madonna with SS Catherine Agnes and four male Saints and three Putti
- Valduggia (Valsesia) CHAPEL OF S ROCCO Frescoes—St Orso and Apprentice St Helen with Cross 1516

- Varallo COMM P CALDERINI Monochrome Predella
with Martyrdom of St Catherine
SACRO MONTE CHAPELS WITH FRESCOED
BACKGROUNDS TO THE TERRACOTTA
GROUPS V Adoration of Magi
XI Pietà
XXVIII Crucifixion 1523
S GAUDENZIO CHOIR Polyptych
S MARIA DELLE GRAZIE SCREEN Frescoes
—21 Scenes from Life of Christ 1513
CHAPEL OF ST MARGARET Frescoes—
Scenes from Childhood of Christ 1507
CLOISTER Fresco—Pietà E
CAPPELLA DI LORETO (between Varallo and
Roccapietra) LUNETTE OVER ENTRANCE
Fresco—Holy Family and Angels
Venice LADY LAYARD Annunciation E
Vercelli ASILO INFANTILE Last Supper L
BELLE ARTI Fresco—St Roch
MUSEO BORGOGNA Madonna and six Saints
Four Putti
Three Sketches—Golden Calf Brazen
Serpent a Feast
BADIA DI S ANDREA SACRISTY Fresco—
Madonna
S CRISTOFORO CHOIR Madonna and
Saints 1529
CHAPEL R Frescoes—Crucifixion and
Scenes from the Life of Mary Magdalen
1530 1532
CHAPEL L Frescoes—Scenes from the
Life of the Virgin SS Catherine and
Nicholas and Donors
S FRANCESCO FIRST CHAPEL R St Am
brose

GIANPIETRINO

School of Milan Active in the first decades of the sixteenth century Imitator of Leonardo

Auxerre. 42 Madonna and Child holding Flowers

Berlin. 205 Magdalen

215 St Catherine

HERR EUGEN SCHWEIZER Magdalen

Blaschkow (Bohemia) HERR GASTON VON MALLMAN
Madonna

Brocklesby (Lincs) THE EARL OF YARBOROUGH The
Saviour

Budapest 108 Madonna with Michael and Jerome

Chantilly MUSEE CONDÉ 28 Head of Young Woman

Englewood (New Jersey, U S A) MR D F PLATT
Madonna

Florence. PITT 381 St Catherine

Gloucester HIGHNAM COURT SIR HUBERT PARRY

14 Madonna and St. Jerome

61 Madonna with Lily

Hampton Court 412 St Catherine

Isola Bella (Lago Maggiore) PALAZZO BORROMEO
Lucretia

Cleopatra

London. CAPTAIN G. L. HOLFORD DORCHESTER.
House Madonna

MR CHARLES BRINSLEY MARLAY Madonna

MR LUDWIG MOND Salome

Venus

MR HALLAM MURRAY Madonna

DUKE OF NORTHUMBERLAND SYON HOUSE
Madonna nursing Child

Malmesbury CHARLTON PARK EARL OF SUFFOLK
Madonna nursing Child

- Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 1st Madonna
 4 Nativity
- Rome. BORGHESE, 456 Madonna
 VILLA ALBANI Madonna
 MARCHESE VISCONTI VENOSTA: Cardinal
 Ascanio Sforza
 St Roch
- Rovigo. 126 Ecce Homo
- Scotland. GOSFORD HOUSE, EARL OF WEMYSS Magdalen L
- Stuttgart. 238 Madonna with St Jerome (replica of picture at Gloucester)
- Turin. 138 Christ bearing Cross
 ACCADEMIA ALBERTINA, 221 Version of "Vierge aux Rochers" L
 240 Mocking of Christ L
- Venice. LADY LAYARD. Christ bearing Cross

NICCOLO GIOLFINO.

- School of Verona 1476-1555 Pupil of Liberale
- Altenburg. LINDENAU MUSEUM, 190, 191 Two small Scenes
- Bergamo. MORELLI, 105 Madonna
- Berlin. 284 Lucretia (version of a Bramantino in Casa Sola Busca at Milan)
 1176 Madonna in Glory with Saints and Virtues
 HERR EUGEN SCHWEIZER Three small pictures with Story of Marcellus
- Besançon. MUSÉE JEAN GIGOUX, 262 Angels Singing.
- Cambridge FITZWILLIAM MUSEUM, 208 Classical Subject
 210 Atalanta's Race

- Florence MR B BERENSON Two small Scenes with
the Story of Phaeton
MR H W CANNON VILLA DOCCIA Pre-
sentation
St Michael and two Bishops
- Genoa. PALAZZO BRIGNOLE SALE Profile of Man in
Fur
- London. 749 Portraits of Giusti Family
MR ROBERT BENSON Death of Smerdis
Coronation of Darius
EARL OF CRAWFORD Roman Scene
- Paris. M GEORGES CHALANDON Theseus and
Amazon
- Venice. COMM GUGGENHEIM Deucalion and Pyrrha
Visit to Shrine
- Verona 189 Achilles and Ulysses
240 Madonna
249 Madonna appearing to John, Jerome
and Donor
546-550, 562, 563 Allegorical Female
Figures
PIAZZA DELL' ERBE, 26 and 30 Fragments
of Allegorical fresco
HOUSE NEAR S PIETRO INCARNARIO Fres-
coes on Façade
S ANASTASIA FOURTH CHAPEL, L Pente-
cost 1518
SECOND ALTAR, L Vision of the
Madonna
S BERNARDINO, FIRST CHAPEL, R Frescoes.
CHAPEL R OF CHOIR Betrayal
Christ before Pilate
Nailing to Cross
Resurrection

- Verona (*Con*) S BERNARDINO CLOISTER Fresco—
 Heads of three Monks
 DUOMO SECOND ALTAR R Entombment
 and four Saints
 S MARIA IN ORGANO R SIDE OF NAVE
 Frescoes—Creation and Expulsion from
 Paradise Flood Sacrifice of Isaac Jo
 seph sold by his Brethren Baptist St
 Peter St Paul
 R TRANSEPT OVER ARCH Fresco—
 Ascension
 CHAPEL R OF CHOIR Frescoes—Fall
 of Manna Sacrifice in Temple Saints
 Instruments of Passion
 OUTSIDE Fresco—Annunciation
 S MARIA DELLA SCALA THIRD ALTAR L
 Fresco—Madonna della Misericordia
 Medallions
 FIFTH ALTAR L Pentecost
 S STEFANO ALTAR R OF CHOIR Madonna
 appearing to Francis Jerome and other
 Saints
 Vienna. BARON STUMMER VON TAVORNOK Wed
 ding of Marcellus

GIROLAMO GIOVENONE

- School of Vercelli Circa 1490-1555 Fellow pupil
 and follower of Gaudenzio Ferrari
 Bergamo LOCHIS 160 Triptych 1527
 Budapest. 324 (Magazine) Assumption E
 Gattinara (Prov di Novara) MADONNA DEL ROSARIO
 Triptych
 Grignasco (Valsesia) PARISH CHURCH CHOIR R
 WALL Family of Virgin

- London. 1295 Madonna and Saints
- Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 1 Madonna with two female Saints
- UPSTAIRS Copy of Raphael's 'Madonna d'Orléans'
- Rivoli (near Turin) MUNICIPIO Madonna and Saints
- Santhià (Piedmont). S AGATA, SECOND CHAPEL L Polyptych 1531
- Strasburg. Small Last Supper (?)
- Triest. LIBRARY Bust portrait of Lady
- Turin. 39 Madonna with SS Abbondio Dominic, and Donors 1514
- 40 Madonna with Magdalen and SS Catherine Eusebio, and Peter Martyr
- COMM PIERO GIACOSA Adoration E
- Vercelli. ASILO INFANTILE Fresco—Large Madonna
- BELLE ARTI Crucifixion L
- Madonna with Baptist and Warrior Saint 1513
- SS Christopher and Catherine Baptist female Saint and Donor
- Holy Family and Angels E
- Triptych—Holy Family with SS Michael and Jerome L
- ARCHBISHOP'S PALACE Adoration of Magi

GIROLAMO DA CARPI

School of Ferrara 1501-1556 Pupil of Garofalo, influenced by Dosso whom he seems to have assisted

- Bologna. 564 Madonna and Angels E
- S MARTINO MAGGIORE, FIRST ALTAR, R Adoration of Magi 1530

- Bologna (Con) S SALVATORE Marriage of St Catherine, with SS Sebastian and Roch
- Dresden. 124 St George
 142 Opportunity and Patience 1541
 143 Venus drawn by Swans
 144 Judith
 145 Ganymede and the Eagle
 299 St Margaret (?)
- Ferrara. SALA I Fresco—St Catherine
 CASTELLO Frescoes—Three Bacchanals (?).
 DUOMO CANONS' SACRISTY Full length Portrait
 S FRANCESCO, NAVE AND TRANSEPTS Frescoed Friezes
 S PAOLO St Jerome in Desert
- Florence. PITTI 36 Portrait of Archbishop Bartolm Salimbeni
 311 Portrait of Alphonso I, Duke of Ferrara (?)
- Grittleton (Chippenham, Wilts). SIR AUDLEY D NEELD Bust of Man
- London. EARL OF YARBOROUGH Bust of Lady as Judith
- Milan. PRINCE TRIVULZIO Portrait of Alberto Pio da Carpi (?)
- Modena. 471 Portrait of Ercole d Este
- Pesaro. VILLA ALBANI Frescoes—Coronation and Procession of Charles V, and other scenes
- Rome. CAPITOL, 199 Holy Family and Saints

GIROLAMO DA CREMONA.

Active 1467-1483 Developed under the influence of Mantegna

Berlin. HERR EUGEN SCHWEIZER Miniature—Crucifixion

- Florence BIBLIOTECA NAZIONALE II III 27 MAGL
RAINUNDI LULII OPERA CHEMICA Minia-
tures
- London SPEDALE Miniatures in a Breviary
MR HENRY YATES THOMPSON Two illu-
minated pages in a Latin Aristotle 1483
MR FULLER MAITLAND St Peter healing
Cripple
- New Haven, U S A JARVES COLLECTION 55 Na-
tivity
- Reigate LADY HENRY SOMERSET, THE PRIORY
Poppæa giving Alms to St Peter
- Siena. DUOMO LIBRARY Miniatures E
- Verona Miniature—Descent of the Holy Spirit
- Viterbo DUOMO CHAPEL L The Saviour with four
Saints and a Donor 1472

GIROLAMO DAI LIBRI

- School of Verona 1474 1556 Pupil of Domenico
Morone influenced by Mantegna and Montagna
- Bergamo MORELLI 50 St John reading
SIGNOR FRIZZONI SALIS St Roch in Des-
ert (?)
- Berlin. 30 Madonna enthroned, with SS. Barthol-
omew and Zeno
HERR EUGEN SCHWEIZER Three Miracles
of S Lorenzo Giustiniani
Initial Letter with Figure of Music
- Brussels ERRERA COLLECTION Musical Festival in
Landscape
- Cirencester (Gloucestershire) MR A W LEATHAM
MISERDEN PARK Virgin Martyr (?)
- Liverpool ROYAL INSTITUTION, 16 Adoration (?)

- London. 748 Madonna and St Anne
Initial Letter with David making
Music (Cohen Bequest)
MR LUDWIG MOYD SS Peter and John the
Evangelist Nativity
- Malcesine (Lago di Garda) PARISH CHURCH FIRST
ALTAR R Pietà E
- Marcellise (near Verona) PARISH CHURCH TWO
Prophets 1515
- Milan. POLDI PEZZOLI 579 St Antony of
Padua (?)
PRINCE TRIVULZIO Miniature—Madonna
and Angel in Landscape
- Verona. 138 Madonna
252 Madonna with SS Roch and Sebas-
tian
253 Baptism
290 Nativity and Saints E
333 Madonna appearing to SS Peter and
Andrew 1530
339 Holy Family and Tobias 1530
Miniatures
PIAZZA DELL ERBE NO 21 Fresco—Ma-
donna Saints and Putti
S AVASTASIA R TRANSEPT Madonna
Saints and Donor 1512
S GIORGIO IN BRAIDA FOURTH ALTAR L
Madonna and Saints 1526 †
SS NAZZARO E CELSO CAPPELLA DI S
BIAGIO Altarpiece (1524) begun by
Bonsognori Predelle 1526
S PAOLO THIRD ALTAR R Holy Family
and St Anne
S TOMMASO FOURTH ALTAR R SS Roch
Sebastian and Job

BERNARDINO LANINI

- School of Vercelli Circa 1511-1581/2 Pupil and follower of Gaudenzio Ferrari
- Arcore (near Monza) VITTADINI COLLECTION Madonna and Infant John
- Biella (Piedmont) SS GIROLAMO E SEBASTIANO Assumption 1543
S STEFANO NUOVO Madonna with four Saints
- Borgosesia SS PIETRO E PAOLO THIRD ALTAR L Madonna and Saints 1539
- Busto Arsizio (near Milan) S MARIA DI PIAZZA CHOIR Frescoes—Adoration Nativity Annunciation and Angels
- Campiglia Cervo (near Biella) PARISH CHURCH Polptych
- Cossato (Prov di Novara) PARISH CHURCH Assumption
- Crevacuore (near Biella) S SEBASTIANO Deposition
- Florence BARGELLO Salvator Mundi
- Haigh Hall (Wigan) EARL OF CRAWFORD Baptist E
- Isola Bella (Lago Maggiore) PALAZZO BORROMEO Salvator Mundi
- Legnano (near Milan) S MAGNO CHOIR Frescoes—Life of Virgin and Saints
- Lessona (near Biella) PARISH CHURCH Madonna with SS George and Lawrence 1568
- London. 700 Madonna and Saints 1543
SIR J C ROBINSON Madonna and Infant John
- Merate (near Milan) MARCHESE PRINETTI Version of Leonardo's Madonna with St Anne 1575

- Milan. BRERA, 84 Fresco—St Martha
 85 Fresco—Magdalen
 86 Fresco—Angels making Music
 266 St Francis
 322 Baptism 1554
 323 Madonna Saints, and Donor
 POLDI-PEZZOLI, 651 Madonna and two
 Angels
 S AMBROGIO, RECESS OF DOOR, R Frescoes
 —Christ bearing Cross, and the three
 Marys
 S CATERINA Fresco
 S GIORGIO AL PALAZZO, SECOND ALTAR,
 R Ecce Homo (?)
 S NAZZARO IN BROLIO Fresco—Martyr-
 dom of St Catherine 1546
- Münster i/W. KUNSTVEREIN, 44 Visitation L
- Naples. MUSEO FILANGIERI 1466 Madonna
- Richmond (Surrey). SIR FREDERICK COOK, LONG GAL-
 LERY, 5 Madonna and Saints 1552
- Romagnano (Valsesia) PARISH CHURCH, L OF CHOIR
 Pentecost
- Saronno S MARIA DEI MIRACOLI Frescoes under
 Cupola—Adam and Eve, Story of Cain,
 and other subjects
- Turin. 42 Deposition 1558
 57 Madonna and Infant John
 60 Holy Family with St Jerome
 62 Madonna with Baptist, SS Augustine,
 James, and Lucy 1564
 65 Madonna with Baptist SS Roch, Se-
 bastian, and Antony Abbot
 ACCADEMIA ALBERTINA 189 191 Child-
 ren's heads

- Turin (*Con*) 252 St Clare
 254 St Francis
 SIGNOR VINCENZO FONTANA Nativity
 Valduggio (Valsesia) S MARTINO BEHIND HIGH ALTAR Polyptych
 Vercelli BELLE ARTI ROOM ON GROUND FLOOR filled with frescoes by Lanini and his pupils and also some detached frescoes
 UPSTAIRS Madonna with St Anne and Saints
 MUSEO BORGOGNA Madonna with SS Francis and Bernardino 1563
 S CRISTOFORO L TRANSIPT Frescoes
 S GIULIANO Pietà
 Adoration of Magi
 Vienna HERR EUGEN VON MILLER Altar 2 Large Grisaille—St George and Dragon

LIBERALE DA VERONA

- School of Verona 1451-1536 Pupil of Vincenzo di Stefano influenced by Girolamo da Cremona Mantegna the Bellini and in his dotage by Raphael
 Berlin. 46^a St Sebastian
 1183 (Magazine) Madonna and Saints 1489
 HERR EUGEN SCHWEIFER Madonna
 Boston. MRS J L GARDNER Nativity
 Budapest. 96 Madonna with Child lying on Parapet
 Chiusi DUOMO Miniatures 1467-1469
 Florence MR H W CANNON VILLA DOCCIA
 Madonna
 St Sebastian
 St Antony
 MARCHESE TORRIGIANI Pietà

- London. 1134 Madonna and Angels
1336 Death of Dido
SIR KENNETH MUIR MACKENZIE · Cassone—
Christ at Galilee
- Milan. BRERA, 177 St Sebastian
DR GUSTAVO FRIZZONI Small Madonna
CAV ALDO NOSEDA · Two Madonnas
Predella—Madonna and eight Saints
- Munich. 1022^a Pietà
- Rome. MR LUDWIG MOND Visitation
- Siena. LIBRARY Miniature—Crucifixion with
Evangelists in Medallions
- Verona. DUOMO, LIBRARY Miniatures 1470–1476
176 Adoration of Magi, with St Peter
204 Nativity
275 Holy Family
304 Madonna with SS Jerome, Christo-
pher, Paul, and Sebastian .
377 Deposition
430 Nativity
625 SS Jerome, Francis, and Paul
Madonna and two Angels
Bust of St Sebastian
ARCHBISHOP'S PALACE Three Predelle—
Birth and Death of Virgin, and Adoration
of Magi
PIAZZA DELL' ERBE, No 27 Frescoes—Cor-
onation, Adam and Eve
S ANASTASIA, THIRD ALTAR, R . Fresco—
Entombment
L AISLE St Mary of Egypt and other
Saints
DUOMO, SECOND ALTAR, R · Adoration of
Magi

- Verona (*Con*). S FERMO, CHAPEL L OF CHOIR: St Antony of Padua and other Saints
 S LORENZO, END OF L AISLE Entombment
 S MARIA IN PARADISO, FOURTH ALTAR, R: SS Metrone, Dominic, and Antony of Padua
- Vicenza. SALA III, 29 Madonna

BERNARDINO LUINI.

- School of Milan Circa 1475—between Aug 2, 1531, and July 15, 1532 Pupil probably of Borgognone; influenced by Bramantino and Leonardo
- Ashridge Park (Berkhampstead). EARL BROWNLOW. Holy Family and Saints (?)
- Bergamo. LOCHIS, 130 Nativity
 MORELLI, 7 Madonna and Infant John
- Berlin. 217. Madonna
 219 Small Nativity
 SAAL XVII Nine fragments of fresco—Rape of Europa
- Bowood (Calne). MARQUESS OF LANSDOWNE Bust of Magdalen
- Budapest. 106 Madonna with SS Elizabeth and John
 110. Madonna with SS Catherine and Barbara
- Busto Arsizio (near Milan). S MARIA DI PIAZZA, CUPOLA: Frescoes—Sibyls
- Chantilly. MUSÉE CONDÉ, 24. Infant Christ.
 25, 26 Frescoes — Two Heads

- Como. DUOVO, CHAPEL OF S ABBONDIO Adoration of Magi
 Prophet (over the Gaudenzio)
 THIRD ALTAR, R Madonna Saints and Donor (Agostino Raimondi)
 ALTAR, L Adoration of Shepherds
- Copenhagen. St Catherine L
- Englewood, New Jersey, U. S. A. MR D F PLATT.
 Fresco—Kneeling Angel
- Florence. UFFIZI, 1135 Salome
- Frome (Wilts). MELLE PARK, MRS J HORNBER Angel with Viol
- Hampton Court. 258 Woman with Flowers
- Legnano (near Milan). S MAGNO, HIGH ALTAR: Polyp-tych 1523
- London. 18 Christ and Pharisees
 HERTFORD HOUSE, 8, 10 Madonnas
 526 Child under Grape Vine
 MR ROBERT BENSON Nativity
 Portrait of Lady
 Three Predelle with Martyrdoms
 MR LUDWIG MOND Madonna and Infant John
 LADY NAYLOR LEYLAND Altarpiece 1526
 EARL OF NORTHBROOK Madonna and Infant John
 EARL OF PLYMOUTH Nativity
 MR ALFRED ROTHSCHILD Christ and Baptist as Children in Meadow
 MR HERBERT TRENCH St Catherine
 DUKE OF WELLINGTON, APSLEY HOUSE
 Madonna
 Joseph and Potiphar's Wife

- Lugano. CASA GUIDI Fresco—Crucifixion
 S MARIA DEGLI ANGELI SCREEN Frescoes—1529
 R WALL Fresco—Last Supper
 FIRST CHAPEL R Fresco in Lunette—Madonna and Child with Lamb 1530
- Lulno. S PIETRO WALL R OF CHOIR Fresco—Adoration of Magi
 BEHIND ALTAR Fresco—St Peter with Keys
- Madrid. 290 Salome
 291 Holy Family and Infant John
- Meiningen. GRAND DUCAL PALACE Fresco—Madonna with Elizabeth and Infant John
- Messina. MME EUGÉNIE SCAGLIONE FRIZZONI Madonna and Infant John
- Milan. AMBROSIANA Holy Family with St Anne and Infant John
 Infant Baptist
 Salvator Mundi
 Fresco—Crowning with Thorns
 BORRONEO 44 Madonna with Saint and Donor
 47 Salome
 68 Susannah and Elders
 155 Fresco—Head of Virgin
 BRERA Frescoes—41-44 Angels 45
 Elias and Angel 46 Resurrected Christ
 47 St Ursula 50 Madonna 51 Two
 Heads of Men 52 Magdalen 53 Lazarus
 54 St Marcella 55 St Martha
 61 Madonna and St Anne 63 Madonna
 and Infant John 66 Madonna with SS
 Antony Abbot and Barbara 1521
 67 The Eternal 68, 69 Sal-

- Milan (*Con*) vator Mundi 70 Israelites leaving Egypt E 71 A Game E 72 Cavalier E 73 Pagan Sacrifices E 74 Daphne E 75 Young Woman E 76 Birth of Adonis E Other frescoes from Pielucca recently transported from Royal Palace E 288 Angels bearing Body of St Catherine 293 Madonna and Saints 294 Meeting of Joachim and Anne 295 St Anne and Angel 296 Joseph's Dream 301 Presentation of Virgin 302 Election of Joseph 303 Mary and Joseph. E 304 Three Companions of Joseph E 305 Visitation
- 287 The Scorn of Cain
- 289 Madonna of Rose hedge
- 291 Madonna
- CASTELLO Frescoes—Medallion Portraits of Sforzas
- POLDI PEZZOLI 652 St Jerome
- 659 Christ bearing Cross
- 663 Marriage of St Catherine
- 664 Glorification of Cross
- 25 BORGIO NUOVO LOGGIA GROUND FLOOR Fresco in grisaille—Hercules and Atlas
- COMM BENIGNO CRESPI Ecce Homo
- St Jerome
- CAV ALDO NOSEDA Profile of Woman (fragment)
- S AMBROGIO FIRST CHAPEL, L Fresco—Ecce Homo and Angels E

- Milan (Con) SECOND CHAPEL L Madonna and Saints
 S GIORGIO AL PALAZZO THIRD ALTAR, R Frescoes—Entombment, Crowning with Thorns Ecce Homo IN CUPOLA, Crucifixion
 S MARIA DEL CARMINE SECOND ALTAR L Fresco—Madonna with SS Roch and Sebastian (?)
 S MARIA DELLA PASSIONE, BEHIND HIGH ALTAR Pietà (?) E
 SIXTH CHAPEL, R Christ among the Doctors
 S MAURIZIO, SCREEN AND THIRD CHAPEL R Frescoes 1529-30
- Monza. DUOMO L OF CHOIR S Gherardo
 Naples. Madonna Baptist (?)
 MUSEO FILANGIERI, 1489 Madonna with Nun
- New Haven, U. S. A. JUDGE BRONSON Infant John
 Paris. 1353 Holy Family
 1354 Infant Christ Asleep
 1355 Salome
 1359 Fresco—Nativity
 1360 Fresco—Adoration of Magi
 1361 Fresco—Head of Christ
 COMTESSE ARCONATI-VISCONTI Madonna and Angel
 COLLECTION OF THE LATE M RODOLPHE KANN Frescoes from the Villa Pelucca
 BARON EDMOND DE ROTHSCHILD Modesty and Vanity
 BARON EDOUARD DE ROTHSCHILD Madonna and Infant John
 Bust of Youth (?)

- Pavia. GALLERIA MALASPINA, 68 Fresco—Bust of Woman
CERTOSA Frescoes—Madonna, SS Sebastian and Christopher
- Peterborough. ELTON HALL, COUNTESS OF CARYSPORT Boy with Alphabet Book
- Richmond (Surrey). SIR FREDERICK COOK, LONG GALLERY, 2 Madonna with St George and an Angel
- Rome. COLONNA, 138 Madonna with St Anne
- Saronno. S MARIA DEI MIRACOLI, CHOIR
Frescoes—Nativity Sposalizio, Christ among Doctors, Adoration of Magi, Presentation in Temple, 1525. Sibyls, Evangelists and Church Fathers, SS Apollonia and Catherine
- Scotland. GARSCUBE (NEAR GLASGOW), LADY CAMPBELL Nativity
LANGTON (NEAR DUNS), MRS BAILLIE-HAMILTON Annunciation
- St. Petersburg. 71 Madonna
72 St Catherine Reading
73 St Sebastian
- Venice. LADY LAYARD Madonna
- Vienna. 86 Salome
87 St Jerome
HARRACH COLLECTION, 312 St Jerome
PRINCE LIECHTENSTEIN Madonna and Infant John
- Washington. MR JOHNSON (K Street)· Madonna with Child Running
- Weimar. GRAND DUCAL PALACE Madonna with SS Roch and Sebastian

MACRINO D'ALBA

- School of Vercelli Circa 1470—circa 1528 Developed under the influence of Foppa and Leonardo seems to have been acquainted with Tuscan painting notably Signorelli's and Ghirlandajo's
- Alba. MUNICIPIO Madonna with SS Dominic and Francis, Donors and Angels 1501
S GIOVANNI, THIRD ALTAR, R Nativity 1508
- Berlin. 1182 Madonna enthroned with four Saints E
- Crea (near Casale Monferrato). SANCTUARY, BEHIND HIGH ALTAR Madonna and four Saints 1503
- Frankfort a/M. 19 Triptych
- Isola Bella (Lago Maggiore). PALAZZO BORROMEO Profile of Man with Yellow Hair
- Milan. BORROMEO, 35 Bishop Andrea de' Novelli
- Naviglie. PARISH CHURCH Marriage of St Catherine Saints, and Donor
- New York. HISTORICAL SOCIETY, 197 Nativity and Saints 1505
- Pavia. CERTOSA Polyptych—Madonna, two Saints, and Resurrection 1496
- Philadelphia, U. S. A. MEMORIAL HALL, WILSTACH COLLECTION, 116 Large Altarpiece—Madonna and Saints 1494
- Rome. CAPITOL Madonna with SS Martin and Nicholas
- San Martino Alfieri (near Asti). CASTELLO Nativity

- Scotland. LINLATHEN (NEAR DUNDEE), COL ERSKINE Baptist with Lamb
NEW BATTLE ABBEY (DALKEITH), MARQUESS OF Lothian Baptist
- Tortona. BISHOP'S PALACE Triptych—Madonna with Baptist and Dominican Bishop presenting Commendatario Annibale dei Paleologi di Monferrato 1499
- Turin. 23 St Francis receiving the Stigmata 1506
24 St James
25 Baptist
26 Madonna and four Saints 1498
29 SS Ambrose and Augustine
31 SS Paul and Louis 1506
32 SS Antony of Padua Catherine, and John 1506
33 St Peter and a Bishop 1506
34 Baptist with SS Lawrence and Rose 1506
- Washington. SENATOR LODGE Altarpiece—Madonna and four Saints 1507

ANDREA MANTEGNA

School of Padua 1431-1506 Brought up in workshop of his adoptive father, Squarcione Influenced by his future father-in-law, Jacopo Bellini and even more powerfully by Donatello, and Pizzolo, the latter's assistant and his own fellow-workman in the Eremitani Paolo Uccello and possibly Fra Filippo may have had a certain effect upon him (Works which are followed by an E were probably painted before 1470, those followed by an L, after 1490)

Algueperse (Pay-de-Dôme). CHURCH St Sebastian

- Bergamo CARRARA 153 Madonna L
 Berlin. 9 Portrait of Cardinal Scarampo 1459
 29 Presentation L
 SIMON COLLECTION 5 Madonna L
 Copenhagen. Dead Christ upheld by Angels
 Downton Castle (Ludlow, Herefordshire) MR C A
 ROUSE BOUGHTON KNIGHT Adoration
 of Shepherds E
 Dresden. 51 Holy Family L
 Dublin Judith L
 Florence PITTI 375 Head of Old Man
 UFFIZI 1025 Small Madonna in Land
 scape
 1111 Adoration of Magi Circum
 cision Ascension
 Hamburg CONSUL WEBER Holy Family L
 Hampton Court Nine Cartoons—Triumph of Cæsar
 1484-1492
 London 274 Madonna with Magdalen and Baptist
 902 Triumph of Scipio 1506
 1145 Samson and Delilah L
 1417 Agony in Garden E
 DUKE OF BUCCLEUCH Tarquin and the Sibyl
 MR LUDWIG MOND Hortus Inclusus L
 Madrid. 295 Death of Virgin E
 Mantua. CASTELLO Frescoes in CAMERA DEGLI SPOSI
 finished in 1474
 S ANDREA FIRST CHAPEL L Madonna
 and Saints L
 Milan. BRERA 198 Madonna and Cherubim
 199 Dead Christ L
 200 Polyptych 1454
 POLDI PEZZOLI 625 Madonna L
 PRINCE TRIVULZIO Madonna in Glory and
 four Saints 1497

- Munich. PRINT ROOM Mucius Scaevola. L
 Naples. St Euphemia 1454
 Portrait of Young Gonzaga Prelate
 Padua. S ANTONIO, OVER DOOR Ruined Fresco—
 SS Antony and Bernardino upholding
 the Sacred Name 1452
 EREMITANI Six frescoes, executed between
 1454 and 1459
 Paris. 1373 Crucifixion 1459
 1374 "Vierge de la Victoire" 1496
 1375 Parnassus L.
 1376 Allegory of Virtue and Vice L
 Exposed among Drawings Judgment of
 Solomon L
 Mme EDOUARD ANDRÉ Madonna with SS
 Louis and Jerome
 Ecce Homo L
 Philadelphia, U. S. A. MR JOHN G JOHNSON Adora-
 tion of Magi L
 Tours. Agony in Garden 1459
 Resurrection 1459
 Turin. 164 Madonna and Saints
 Venice. 588 St George
 QUERINI-STAMPALIA, SALA II, 2 Presen-
 tation L
 CA D'ORO St Sebastian L
 Verona. 87 Holy Family L
 S ZENO, CHOIR Triptych—Madonna and
 Saints 1459
 Vienna. 81 St Sebastian
 Wilton House (near Salisbury). EARL OF PEMBROKE
 Judith L

MAZZOLINO

School of Ferrara Circa 1478-1528 Pupil of Ercole Roberti influenced by Costa and Dosso

Alnwick Castle DUKE OF NORTHUMBERLAND Christ and the Money Changers

Bergamo LOCHIS, 1 Adoration of Shepherds

Berlin. 266 Christ among the Doctors 1524

270 Holy Family

273 Christ among the Doctors

275 Triptych—Madonna with St Antony Abbot and Magdalen 1509

SIMON COLLECTION, 14 Small Monstrance with SS Jerome and Michael

HERR EUGEN SCHWEIZER Holy Family and St Simeon E

Bologna 117 Nativity 1524

118 The Eternal 1524

Chantilly MUSÉE CONDÉ, 36 Ecce Homo

37 Madonna and St Antony 1525

Cremona. 661 Madonna with SS Peter and Andrew L

Dresden. 123 Ecce Homo

Ferrara. SALA VI Nativity and Saints

MASSARI-ZAVAGLIA COLLECTION The Eternal /

S FRANCESCO, PILLAR BETWEEN SIXTH AND SEVENTH CHAPELS, R Fresco—Two Executioners (at sides of marble Christ)

S MARIA DELLA CONSOLAZIONE Corona tion (?)

Florence PITTÌ, 129 Christ and Adulteress

UFFIZI, 995 Massacre of Innocents

1030 Nativity

Florence (Con)	1032	Madonna with St Anne
	1034	Circumcision
The Hague	323	Massacre of Innocents Flight, Adoration of Magi
Hamburg	CONSUL WEBER	Pietà
Lisbon.	ROYAL ACADEMY	Holy Family and Saints
London	82	Holy Family
	169	Holy Family
	641	Christ and Adulteress
	EARL OF ELLESMERE	BRIDGEWATER HOUSE Circumcision
	MISS HERTZ	Tribute Money, Nativity
	CAPT G L HOLFORD	DORCHESTER HOUSE Nativity
	MR CHARLES BRINSLEY MARLAY	Christ before Pilate
	EARL OF NORTHBROOK	Christ among the Doctors
Milan	COMM BENIGNO CRISPINI	Raising of Lazarus
	DR GUSTAVO FRIZZONI	Madonna with Saints and Pilgrim
Munich.	1024	Holy Family 1516
	1025	Holy Family Saints and Donors
New York	HISTORICAL SOCIETY 549	St Jerome
Oldenburg	6	Holy Family with Elizabeth and John
Paris.	1387	Holy Family
	1388	Christ preaching to the Multitude
	M CHERAMY	Madonna and Saints
Posen	RACZYNSKI COLLECTION	Christ and the Money Changers 1524

- Rome BORGHESE 218 Adoration of Magi
 223 Incredulity of Thomas
 247 Nativity
 451 Christ and Adulteress
 CAPITOL 183 Nativity
 230 Christ among the Doctors
 PRINCE CHIGI Adoration of Magi 1512
 PRINCE DORIA Massacre of Innocents
 Christ and the Money Changers
 PRINCE MASSIMO Holy Family and Monk
 COUNT GREGORI STROGANOFF Annuncia
 tion
 St Petersburg COUNT BLOUPOFF Holy Family in
 Landscape
 Turin. 154 Madonna and three Saints (frame
 painted by Garofalo)
 Venice LADY LAYARD Nativity
 Vienna 88 Circumcision 1526
 ACADEMY 495 Madonna with St Jerome
 Wimborne (Dorset) LORD WIMBORNE CANFORD
 MANOR Madonna with SS Roch Sebas
 tian and Jerome 1521

MICHELE DA VERONA

- School of Verona ? 1525 Pupil of Domenico Mo
 rone influenced by Montagna

 Berlin 1175 A Betrothal (?) E
 Budapest HERR SANDOR LEDERER S Giustina
 Cracow CZARTORYSKI MUSEUM Brutus and Portia
 Frome (Somerset) MELLE PARK MRS J HORNER
 Allegory
 Gabriel

- London. 646 St Catherine
 647. St Ursula
 1214 Meeting of Coriolanus with Volumnia and Veturia
 MR CHARLES BUTLER Madonna enthroned and four Saints
 Small panels with Story of Iphigenia
 MR GEORGE SALTING Madonna and Children
 SIR CHARLES TURNER Bust of Knight
- Milan BRERA, 160 Crucifixion 1500
- Padua. 448 Madonna and two female Saints
 S MARIA IN VANZO, OVER ENTRANCE Crucifixion 1505
- Rome. DORIA, 130 Lady with Violin
 136 Salome
- Stuttgart 134 Madonna with SS Catherine and Bridget
- Verona. 117 Pietà
 149 Madonna (?)
 187, 188 190, 191 Legendary Scenes
 302 SS Michael and Paul
 307 St Peter and the Baptist
 397 Madonna with Apple E
 S ANASTASIA, FIRST ALTAR L Fresco—Crucifixion Resurrection and Angels
 FOURTH ALTAR, L Fresco—Pentecost
 S BERNARDINO, REFECTORY Frescoes—Madonna, Saints and Donors, Franciscan Dignitaries 1503
 S CHIARA, FIRST CHAPEL L Frescoes—SS John Luke and Noah
- Vicenza. SALA III, 12 Two Saints
 18 SS Jerome and Sebastian

Villa di Villa (near Este). S ANDREA Madonna and
Saints 1523

MILANESE—SCHOOL OF LEONARDO

Althorp Park (Northampton). EARL SPENCER Nude
Woman Seated (inspired by "La Jo-
conde")

Berlin. 90^b Resurrection
222 Vertumnus and Pomona (Francesco
Melzi)

Hanover. PROVINZIALMUSEUM, 214 "Holy Children
Embracing
691 Leda (perhaps a copy of a lost
Leonardo)

Milan. BORROMEO, 51 Madonna
72 Madonna (perhaps by B de' Conti)
COMM BENIGNO CRESPI Madonna
S EUFEMIA, SECOND ALTAR L Fresco—
Marriage of St Catherine (by a follower
of the older generation)

Munich. 1045 St Catherine (between Boltraffio
and Melzi)

Paris. 1597 Bust of Baptist (designed by Leo-
nardo)
1600 "La Belle Ferronnière" (one would
regret to have to accept this as Leon-
ardo's own work)

1602 Bacchus (based, no doubt, on a
drawing by Leonardo)

MME EDOUARD ANDRÉ Madonna

BARON SCHLICHTING Madonna (possibly
an early Sodoma)

- St. Petersburg. 15 Nude Woman Seated (inspired by
"La Joconde")
74 "La Colombine" (Francesco
Melzi)
Turn. SIGNOR VINCENZO FONTANA Madonna
(Brescian?)

MORANDO (PAOLO). *See* CAVAZZOLA

MORETTO DA BRESCIA (Alessandro
Bonvicino)

School of Brescia Circa 1498—circa 1554 Pupil of
Ferramola, influenced by Savoldo, Romanino,
Lotto, and Titian

Albino (near Bergamo). PARISH CHURCH St Antony
Abbot

Bergamo. LOCHIS, 55 Holy Family and Baptist L
71 Samson asleep in Landscape
177 Christ with Cross adored by Donor
1518

MORELLI, 96 Madonna and St Jerome

101 Christ and the Samaritan E

SIGNOR FRIZZONI SALIS Bust of Man

CONTE SUARDI Bust of Man

S ANDREA FIRST ALTAR, R Madonna and
four Saints

Berlin. 197 Glorification of Mary and Elizabeth
1541

HERR GEN RICHARD VON KAUFMANN Por-
trait of M A Savelli

WESENDONCK COLLECTION Madonna En-
throned L

Brescia.

GALLERIA MARTINENCO

Pentecost

Large Nativity and Saints L

Smaller Nativity L

Portrait of Man

Christ with an Angel holding His Garment

Madonna appearing to St Francis and Donor 1542

Madonna appearing to four Saints

SS Antony of Padua, Nicholas of Tolentino and Antony Abbot E

Madonna in Glory with SS Francis Jerome and Antony Abbot

Christ at Emmaus

Annunciation

Christ bearing Cross

Christ fainting under Cross (Lunette)

Madonna with St Nicholas and Children 1539

Ceiling Fresco—Vision of Moses

BISHOP'S PALACE Salome

Madonna with SS John and Lorenzo Giustiniani and Divine Wisdom

NOB G FERNAROLI Drunkenness of Noah

LUOGO PIO DI S ZITA Christ and His Mother

S CLEMENTE, HIGH ALTAR St Clement and other Saints

SECOND ALTAR, R St Cecily and other Saints

FIRST ALTAR L St Ursula and Virgins

SECOND ALTAR L Madonna with the two St Catherines

- Brescia (Cont.). S. CLEMENTE, THIRD ALTAR, L Melchisedek and Abraham.
- SANTO CRISTO, Organ Shutters—SS Peter and Paul, and fall of Simon Magus
- DUOMO, SACRISTY: Ascension 1526
- S FRANCESCO, THIRD ALTAR L SS Margaret, Francis, and Jerome 1530
- S GIOVANNI EVANGELISTA, HIGH ALTAR Vision of the Madonna
- R AND L OF HIGH ALTAR Scenes from Life of Baptist
- THIRD ALTAR, R • Massacre of Innocents E
- CORPUS DOMINI CHAPEL, R WALL Frescoes—Gathering of Manna, Elijah, Last Supper, Prophets and Evangelists 1521
- S MARIA IN CALCHERA, SMALL CHAPEL, R Dead Christ adored by SS Dorothy and Jerome
- FIRST ALTAR, L • Magdalen washing feet of Christ.
- S MARIA DELLE GRAZIE, CHAPEL R OF HIGH ALTAR Vision of the Madonna
- SS NAZZARO E CELSO, THIRD ALTAR, L Coronation and Saints
- FOURTH ALTAR, R. Blood of Redeemer. 1541.
- SACRISTY: Nativity
- SEMINARIO DI S ANGELO, CHURCH, HIGH ALTAR • Coronation with four Saints below L
- Budapest. 137. Saint
- 136 Bust of Man
- 172 St Roch L.

- Cassel. 511 Adoration of Shepherds L
 Comero (Prov. di Brescia) PARISH CHURCH St Anthony Abbot
 Frankfort a/M 44 Madonna and Church Fathers.
 L
 Hamburg CONSUL WEBER 111 Deposition 1554
 London. 299 Portrait of Conte Sciarra Marti-
 nengo Cesaresco
 625 St Bernardino of Siena
 1025 Portrait of Italian Nobleman 1526
 1165 Madonna and Saints
 2090-1 Two Angels
 2092-3 St Joseph St Jerome
 Lonigo (near Vicenza). S FERMO Marriage of Cana.
 St Jerome and two Saints
 Madrid. ESCURIAL Isaiah
 Erythraean Sibyl
 Manerbio (Prov di Brescia) PARISH CHURCH Ma-
 donna appearing to four Saints and Do-
 nor
 Mazzano (Prov. di Brescia) PARISH CHURCH Ma-
 donna appearing to SS Sebastian and
 Roch and a Bishop
 Milan. AMBROSIANA St Peter Martyr
 BRERA, 91 Madonna with SS Jerome
 Francis and Antony Abbot
 92 Assumption and four Saints
 93 St Francis
 CASTELLO St Antony of Padua
 Triptych—St Ursula St Jerome, and
 Baptist
 COMM BENIGNO CRESPI Visitation
 MARCHESE PASSATI Portrait of Man
 DR GUSTAVO FRIZZONI Madonna and An-
 gels

- Milan (*Con*) DUCHESSA JOSEPHINE MELZI D'ERIL-
 BARBÒ Madonna
 CAV ALDO NOSEDA Three small Saints
 S MARIA PRESSO S CELSO, AMBULATORY
 Conversion of St Paul
- Munich 1123 Portrait of Ecclesiastic
- Naples Ecce Homo E
- Orzinuovi (Prov di Brescia). PARISH CHURCH Ma-
 donna with four Saints and Donor
- Paitone (near Brescia). PILGRIMAGE CHURCH Ma-
 donna appearing to Boy 1533
- Paris. 1175 SS Bernardino and Louis
 1176 SS Bonaventura and Antony of
 Padua
- Philadelphia. MR JOHN G JOHNSON Madonna and
 Donors
- Possagno (near Bassano). TEMPIO DI CANOVA Two
 Saints with Books
 Madonna of Mercy adored by Penitents
- Pralboino (Prov. di Brescia) PARISH CHURCH Ma-
 donna with SS Sebastian and Roch
 Madonna appearing to four Saints and
 Donor
- Richmond (Surrey). SIR FREDERICK COOK OCTAGON
 ROOM, 91 Entombment E
 94 A Bishop
- Rome. VATICAN, PINACOTECA Madonna en-
 throned and Saints
 MARCHESE VISCONTI VENOSTA Holy Fam-
 ily
- St Petersburg 1113 Faith
- Turin. 578 Madonna (?)
- Venice. 331 St Peter
 332 Baptist
 PALAZZO DONÀ DELLE ROSE Man on Horse

- Venice (*Con*) LADY LAYARD St John in Desert
 Madonna and two Monks
 Portrait of bearded Man with joined
 Hands
- S MARIA DELLA PIETÀ, NUNS' GALLERY
 Christ in House of Levi 1544
- Verona. 94 Bust of Man E
 S EUPHEMIA FIRST ALTAR L. Madonna in
 Glory with Saints L
 S GIORGIO IN BRAIDA, FIFTH ALTAR L
 Madonna appearing to SS Cecily, Agnes
 Barbara, and Lucy 1540
- Vienna. 218 St Justina
 ACADEMY Madonna with St Antony Ab-
 bot
 PRINCE LIECHTENSTEIN, 13 Madonna with
 St Jerome
 St Jerome E
 COUNTESS SEZZE NORIS Coronation of Vir-
 gin

DOMENICO MORONE

- School of Verona 1442-after 1503 Pupil of Bena-
 gho, influenced by Mantegna and Gentile Bellini
- Altenburg. LINDENAU MUSEUM, 156 Holy Family, fe-
 male Donor and Putti E
- Berlin. 1456 (Magazine) Small Madonna and
 Child
- London 1211, 1212 Tournaments
 MRS J E TAYLOR St Dominic raising
 Nephew of Cardinal Fossanova E
- Lovere GALLERIA TADINI, 28 Madonna E
- Mantua. PALAZZO CORTE REALE, SALA DEL GIURA-
 MENTO Fresco on Exit Wall (?)

- Milan. COMM. BENIGNO CRESPI. Battle of the Gonzaga and Buonacolsi 1494
- Oxford. UNIVERSITY MUSEUM, 24. Friar preaching in Piazza E
- Paris. MME EDOUARD ANDRÉ: Madonna behind Parapet E
- M. GEORGES CHALANDON. Madonna
- Venice. CORRER, SALA XV, 36 Madonna (?) E.
- LADY LAYARD: Bust of smooth-faced, elderly Man
- Verona. S. BERNARDINO, FIFTH CHAPEL, R.: Ruined Frescoes

FRANCESCO MORONE.

School of Verona 1473/4-1529 Pupil of his father, Domenico, influenced by Mantegna and Gentile Bellini

- Bergamo. CARRARA, 188 Madonna and four Saints 1520
- MORELLI, 52. Madonna
- Berlin. 46 Madonna
- 46^b. Madonna and Saints.
- London. 285 Madonna
- Marcellise (near Verona). PARISH CHURCH: Nativity; Evangelist and Benedict; Magdalen and St Catherine 1515
- Milan. BRERA, 225 Madonna with SS Nicholas and Zeno 150(?)2
- POLDI-PEZZOLI, 577 Samson and Delilah
- Padua. 36 Madonna
- Venice. CORRER, SALA XV, 55. Kneeling Doge and Lady.
- PRINCE GIOVANELLI: Madonna.

- Verona
- 135 Six Saints
 - * 182 Madonna
 - 259 St Catherine and Donor
 - 285 Bust of St Francis 1498
 - 291 Bust of St Bartholomew 1498
 - 305 Washing of Feet
 - 330 Christ in Glory with Virgin and Baptist
 - 348 St Francis receiving Stigmata
 - 462-466 Frescoes—Baptism and Evangelists
 - 560 Fresco—Madonna and Saints 1515
 - STRADA PORTA VESCOVO, No 310 Fresco—Madonna with Baptist and St Roch
 - VIA S TOMMASO, No 1562 Fresco—Trinity with Baptist and St Antony
 - S ANASTASIA, R TRANSEPT SS Paul and Dionysus and the Magdalen with Worshipers
 - S BERNARDINO, CHAPEL R OF CHOIR Crucifixion 1498
 - S CHIARA, FIRST ALTAR, L Frescoes around Altar—God the Father, Matthew, Mark and Joshua 1509
 - DUOMO, THIRD ALTAR, R SS John and James with Donor
 - CHAPTER HALL Madonna
 - S FERMO, OVER SIDE ENTRANCE Madonna with SS Elizabeth and James 1523
 - S MARIA IN ORGANO, THIRD ALTAR, L Madonna and Saints 1503
 - SACRISTY Frescoes above Stalls—The Saviour, and Heads of Monks and Popes
 - CAPPELLA DEI POMPEII Frescoes—God the Father and Evangelists

Verona (*Con*) SS SIRO E LIBERA, CHAPEL, R
Assumption

GIOVANNI BATTISTA MORONI

School of Brescia 1520/5-1578 Pupil of Moretto,
influenced by Lotto

Albino (near Bergamo). PARISH CHURCH Christ on
Cross adored by SS Antony of Padua and
Bernardino

Arcore (near Monza) VITTADINI COLLECTION Two
small Saints

Baltimore, U S. A. MR HENRY WALTERS Portrait of
Lady

Bergamo, CARRARA 75 Bust of Man
76 Bust of Paulus Vidonus
Cedrellus 1576

77 Bust of Man

78 Man behind Table

79 Priest with Book

80 Man in Black

81 Old Man in Red seated

82 Young Woman

83 Old Man seated

100 St Jerome

380 Bust of Lady in Red

538 Bust of Lady in Ruff

546 Old Man seated

LOCHIS, 35 Madonna appearing to two
female Saints

145 Monk

174 Bust of Man

175 Girl

195 Lady seated

- Bergamo (Con)** MORELLI, 95 Portrait of Old Man
 SIGNOR FRIZZONI-SALIS Bust of Man
 CONTE MORONI Full length Portrait of
 Isotta Brembatti
 Full length Courtier in Black
 Full length Courtier in Pink
 Portrait of Lady in Black
 Adoration of Magi
 Nativity
 SIGNOR PICCINELLI Bust of Old Man
 Bust of Old Woman
 Madonna with Infant John
 Two Busts of female Saints
 CONTE RONCALLI Man in Fur seated
 CONTE SUARDI Portrait of Man
 S ALESSANDRO DELLA CROCE OVER DOOR
 Coronation 1576
 SACRISTY Donor adoring Cross
 DUOMO, FIRST ALTAR, L Vision of the
 Madonna 1576
- Berlin.** 167 Portrait of Young Man 1553
 193 Portrait of the Artist
 193^A Portrait of a Professor
- Boston, U. S A** FINE ARTS MUSEUM Old Man and
 Boy
 MRS J L GARDNER Full length Portrait
 of Man
 MR J M LONGYEAR Bust of Man
- Brescia.** GALLERIA TOSIO, SALA XIII 29 Portrait
 of Man 1560
 30 Portrait of Lawyer Seated
- Budapest.** 113 St Dorothy
 114 St Catherine
 179 Madonna and Infant John
 HERR FRANZ GLÜCK Portrait of Scholar

- Budapest (Con). HERR SANDOR LEDERER St Lucy.
The Evangelist
- Cenate San Leone (Bergamask). PARISH CHURCH
Assumption
- Chantilly. MUSÉE CONDÉ, 53 Portrait of Man
54 Portrait of Woman
- Cleveland, U. S. A. HOLDEN COLLECTION, 28 Por-
traits of Man and Wife
- Dublin. 105 Widower and Children
- Fino Del Monte (Bergamask). PARISH CHURCH Ma-
donna with SS Peter and Andrew 1577
- Florence. PITTI, 120 Portrait of Man (?)
121 Portrait of Man
128 Portrait of Woman
UFFIZI, 582 Portrait of Old Man
586 Portrait of Man with Sword
1563
629 Portrait of Man with Book
642 Portrait of Pantera
- Frankfort a/M. 47 Head of Monk
- Gorlago (Bergamask). PARISH CHURCH Adoration of
Magi
SS Gothard, Lawrence, and Catherine
- Locko Park (near Derby). MR DRURY-LOVE Eccles-
iastic of Capello Family
- London. 697 Portrait of Tailor
742 Portrait of Lawyer
1022 Portrait of Nobleman
1023 Portrait of Lady
1024 Portrait of Canon Ludovico di Terzi
of Bergamo
1316 Portrait of Nobleman
2094 Portrait of Nobleman
MR CHARLES BRINSLEY MARLAY Profile of
Man

- London (*Con*) EARL OF NORTHBROOK Portrait of
General Mario Benvenuti
VISCOUNT POWERSCOURT Portrait of Man
1561
DUKE OF SUTHERLAND 19 Titian's
Schoolmaster
EARL OF YARBOROUGH Portrait of Man
314 Portrait of a Venetian Captain
Madrid AMBROSIANA Full length Portrait of Man
Milan 1554
BRERA 89 Portrait of Young Man
100 Portrait of Antonio Nava
gero 1565
118 Madonna with SS Barbara
and Lawrence
130 Assumption
131 Madonna with SS Catherine
and Francis and Donor E
CASTELLO 65 Man in Ruff
Death of St Peter Martyr
POLDI PEZZOLI 558 St Michael
DR GUSTAVO FRIZZONI Portrait of Man
PRINCE TRIVULZIO Portrait of Colleoni
Munich 1124 Bust of Lady in Fur
Nantes 230 Bust of Lady
Newport, U S A MR THEODORE M DAVIS Portrait
of Abbess 1557
Portrait of Nobleman
New York MR JAMES STILLMAN
St Jerome
Portrait of Carlo Madruzzo
Portrait of Ludovico Madruzzo
O denburg 84 Man and Boy

- Oldenburg (Con) 91 Lady in Red
 92 93 Busts of Youngish Men
 94 Portrait of Man
- Panshanger (Herts) Head of Man
- Paris. 1395 Portrait of Old Man Seated
 M HENRI PEREIRE Portrait of Young Man
 1563
 COMTESSE DE POURTALES Portrait of
 Man
- Parre (Bergamask) PARISH CHURCH Madonna with
 SS Peter and Paul and another Saint
- Philadelphia, U S A MEMORIAL HALL WILSTACH
 COLLECTION 132 Portrait of Man
 MR JOHN G JOHNSON Man seated (?)
 1545
- Romano (near Bergamo) S MARIA ASSUNTA FOURTH
 ALTAR R Last Supper
- Rome CONTE SUARDI Portrait of Man
- Siena. 467 484 Busts of Men
- Tours. 418 Bust of Man
- Trent S MARIA MAGGIORE CHOIR St Clare
 SECOND ALTAR R Madonna appearing
 to Evangelist and Church Fathers E
- Turin. 586 Bust of Man
- Venice LADY LAYARD
 Portrait of Leonardo Salvani L
 Bust of Middle aged Man
 Bust of Man with Blond Beard
 Figure of Chastity
- Vienna. 216 Portrait of Sculptor
 217 Portrait of Man
 PRINCE LIECHTENSTEIN Bust of Ecclesi-
 astic
- Warwick Castle EARL OF WARWICK Portrait of
 Man

- Wimborne (Dorset). LORD WIMBORNE, CANFORD
 MANOR Portrait of Scholar
 St Jerome Reading
 Portrait of Man Reading
- Woburn Abbey (Beds) DUKE OF BEDFORD, 19 Por-
 trait of Man

MARCO D'OGGIONO

- School of Milan Died about 1530 Imitator of Leo-
 nardo
- Arcore (near Monza). VITTADINI COLLECTION Madonna
 Bergamo. DUOMO Head of Christ
- Berlin 210^A St Sebastian
 1608 (Magazine) Baptist presenting a
 kneeling Ecclesiastic
 HERR EUGEN SCHWEIZER Madonna
 Way to Calvary
- Besate (near Milan). PARISH CHURCH, CAPPELLA BER-
 TAGLI Madonna and Saints 1524
- Burleigh. MARQUESS OF EXETER Madonna
- Chantilly. MUSÉE CONDÉ, 29 St Barbara
- Detroit, U. S. A. 11 Salvator Mundi
- Hamburg. CONSUL WEBER, 98 Small copy of the
 "Vierge aux Rochers "
- Hampton Court. 64 Holy Children
- London 1149 St John
 BURLINGTON HOUSE Copy of Leonardo's
 "Last Supper "
- MR ROBERT BENSON Madonna and St
 John
- MR LUDWIG MOND Holy Children

- Milan. AMBROSIANA Madonna
 ARCHBISHOP'S PALACE Two female Saints
 BRERA, Frescoes—77 Paradise
 78 St Christopher
 79 Death of Virgin
 80 Apostles
 81 Marriage of Cana
 82 Man pouring Water
 ter
 269 St Antony of Padua and female
 Worshipper
 270 S Francesco di Paola and female
 Worshipper
 311 St Paul
 312 Assumption
 313 Three Archangels
 320 Madonna with the Baptist, St Paul,
 and Angel
 CASTELLO, 278 343 Madonnas
 POLDI-PEZZOLI 644 St Sebastian
 COMM BENIGNO CRESPI Triptych—Ma
 donna Saints, and Donors
 Triptych—St Dominic and two other
 Saints
 St Stephen
 S EUFEMIA, FOURTH ALTAR L Madonna
 four Saints and Angels
 S MARIA DELLE GRAZIE SACRISTY Baptist
 adored by Knight of Malta
 REFECTORY Copy of Leonardo's "Last
 Supper"
 Modena. 228 Madonna
 Nancy. Young Christ Blessing
 Naples. Holy Children
 Oldenburg. 45 Madonna

Palermo	BARON CHIARAMONTE	BORDONARO	St Jerome
Paris.	1382	Nativity	
	1382 ^A	Madonna	
	1603	Copy of Leonardo's	Last Supper
	M MARTIN LE ROY	Holy Children	
Rome	BORGHESE 435	Silvator Mundi	
	MARCHESE E VISCONTI VENOSTA	Holy Family	
Strasburg	261	Visitation	

ORTOLANO

School of Ferrara An artistic personality emerging from Ercole Grandi strongly influenced by Dosso and in its last phase scarcely to be distinguished from Garofalo

Ferrara.	SALA III	Lunette—Pietà	
		Agony in Garden	
London.	669	SS Sebastian Roch and Demetrius	
Milan.	BRERA	Crucifixion	
	CAV ALDO NOSEDA	St Sebastian	E
Nantes.	266	St John in Patmos	
Naples		St Sebastian	L
Newport, U S. A	MR THEODORE M DAVIS	Nativity	
Paris	1401	Nativity (?)	E
Rome	BORGHESE	Pietà	L
	CAPITOL 143 144	SS Nicholas of Bari and Sebastian	
	DORIA 165	Nativity	
	PRINCE PALLAVICINI	Holy Family	
	COUNT GREGORI STROGANOFF	Nativity	
	MARCHESE VISCONTI VENOSTA	St Antony of Padua	

BERNARDO PARENZANO (or Parentino)

North Italian Eclectic Active in the later decades of the
fifteenth century Influenced by Ercole Roberti,
Domenico Morone Mantegna, and Bonsignori

- Altenburg. LINDENAU MUSEUM, 155 Crucifixion
 Berlin. 1628, 1628^A People making Music
 Cleveland, U. S. A. HOLDEN COLLECTION 48 Pro-
 cession
 Cremona. 261 Nativity
 371 Nativity and Infant John
 Florence. MR H W CANNON VILLA DOCCIA Battle
 of Amazons
 Gemona (near Udine). S MARIA DELLE GRAZIE SEC-
 ond ALTAR L Holy Family and female
 Saint(?) L
 Harrow. REV J STODDON Adoration of Magi
 London. MR BRINSLEY MARLAY Two cassone fronts
 with Stories of Minos and Dædalus
 Longleat (Warminster, Wilts). MARQUESS OF BATH
 Flight of Clelia
 Milan. BORRAMEO, 13 Betrayal 56 Amazons
 BARON BAGATI-VALSECCHI Triumph
 CAV ALDO NOSEDA Flight into Egypt
 (monochrome)
 Modena. 467 Christ bearing Cross, and SS Jerome
 and Augustine
 Paris 1678 Adoration of Magi
 M MARTIN LE ROY Two figures copied
 from Downton Castle Mantegna
 Rome. DORIA, 140 Temptation of St Antony
 PRINCE DORIA Two other panels represent-
 ing episodes from Legends of SS Antony
 and Louis

- Scotland. GOSFORD HOUSE, EARL OF WEMYSS Madonna (?)
KIER (DUNBLANE), CAPT ARCHIBALD STIRLING Baptism
- Strasburg. 222 Holy Family (?) L
- Verona. 331 Conversion of St Paul
358 Presentation (?)
361 Crucifixion (?)
PALAZZO RIDOLFI, SALOTTO Battle with Turks
- Vienna. COUNT LANCKORONSKI Angel and Devil Disputing over Woman
PRINCE LIECHTENSTEIN Large Battle Scene

PARMIGIANINO (Francesco Mazzola).

- School of Parma 1504-1540 Developed under influence of Correggio and Raphael
- Augsburg. 388 Madonna and Monk
- Bologna. 116 Madonna with St Margaret and other Saints
615 Bacchante (?)
- Dresden. 160 Madonna with Baptist, St Stephen, and Donor
161 Madonna with Rose
162 Portrait of Young Man as Saint
- Florence. PIRTI, 230 "Madonna of the Long Neck" After 1534
UFFIZI, 182 Portrait of Lady in Turban
386 Portrait of the Artist
1006 Madonna and Saints No later than 1527

- Fontenellato (near Parma). CASTELLO, SMALL ROOM,
GROUND FLOOR Frescoes—Story of Di-
ana and Actæon
- Hampton Court. 174 Portrait of Lady with Dog and
Orrery
306 Portrait of Lady
- London. 33 Vision of St Jerome
- Lovere. GALLERIA TADINI, 59 Portrait of Knight
of Calatrava
- Madrid. 332 Portrait of Man probably Lorenzo
Cibo
333 Portrait of Lady, probably wife of
Cibo, and her three Sons
335 Bust of St Barbara
336 Holy Family
- Milan. AMBROSIANA Portrait of Sculptor
- Naples. Madonna with Child on Knee
Madonna with Infant John
Portrait of Youth with arm akimbo
Portrait of G B Castaldi
Portrait of Galeazzo Sanvitale
Portrait of Giovanni da Castlebolognese
Portrait of the Courtesan Antea
- Parma. 192 Marriage of St Catherine
S GIOVANNI EVANGELISTA, FIRST AND SEC-
OND CHAPELS, L Frescoes—SS George,
Paola, Eustachia, Agatha, Lucy, and
Apollonia
STECCATA Frescoes
- Richmond (Surrey). SIR FREDERICK COOK, OCTAGON
ROOM, 93. Holy Family.
- Rome. DORIA, 279 Madonna
281 Nativity.
- Verona. 153. Holy Family.

Vienna.	57	St Catherine
	61	Portrait of Man
	62	Cupid
	65	Young Woman in Turban
	66	Portrait of Man
	67	Portrait of Malatesta Baglione

THE PIAZZA (Martino and Albertino)

School of Milan Active till 1529 when the younger brother but apparently senior partner died In fluenced by most of their somewhat older Milanese contemporaries and by Perugino and Raphael

(Where the separate work of each can be distinguished it is indicated with the initial of each name—A or M)

Bergamo	CARRARA 211	Madonna and Infant John (M)
	LOCHIS 210	Marriage of St Catherine (A)
	MORELLI 106	St Dorothy (A)
	SIGNOR FRIZZONI SALIS	Adoration of Magi (A)
	SIGNOR PICCINELLI	Holy Family (M)
Berlin	HERR EUGEN SCHWEIZER	Madonna and Infant John
Haigh Hall (near Wigan)	EARL OF CRAWFORD	St Jerome (M)
Lodi	BISHOP'S PALACE SS	Sebastian and Basiano and a Bishop (A)
	S AGNESE	Polyptych 1520
	DUOMO FIRST CHAPEL R	Polyptych
	INCORONATA FIRST CHAPEL L	Polyptych
	CHOIR	Coronation of Virgin 1519
	S MARIA DELLA PACE	Fresco—Adoration of Magi (A)

- London. • 1152. Baptist (M).
 MR LUDWIG MOND Salvator Mundi.
 SIR KENNETH MUIR MACKENZIE. Adoration of Magi (M).
 MARQUESS OF NORTHAMPTON Nativity (?)
 EARL OF NORTHBROOK. Madonna (M)
 SIR J C ROBINSON Madonna and Infant John (M)
 MRS J E TAYLOR. SS George and Sebastian E.
- Milan. AMBROSIANA Nativity (M)
 BORROVEO, 40 bis. Baptism (M?)
 61. Madonna (A).
 145 Madonna and Infant John (M ?)
 152 Christ and Apostles (M)
 CASTELLO, 311 St Jerome (M)
 POLDI-PEZZOLI, 645 Holy Family and Angels (A ?)
 CONTE CASATI. Small Madonna (A)
 COMM BENIGNO CRESPI Triptych—St Nicholas and other Saints
 MARCHESI FASSATI: St Jerome (M)
 SIGNOR RODOLFO SESSA Nativity (M)
 S AMBROGIO, FIRST CHAPEL, R. L WALL: Madonna
- Modena. 264. Madonna.
- Nantes. 423. Madonna, St John and Donor (A?).
 L.
- Padua. 446 Christ between John and Peter (A)
- Rome. MR LUDWIG MOND. Madonna with St Elizabeth and Children (M)
 MARCHESI E. VISCONTI VENOSTA: Pietà (A)

- Savona. DUOMO SACRISTY Portraits of four Bish
ops (A)
- Scotland LANGTON (DUNS) MRS BAILLIE HAMIL
TON Copy of National Gallery Virgin of
the Rocks
- Turin. 143 The Eternal and Angels (A)
- Vercelli MUSCO BORGOGNA Madonna in clouds
holding a Pink (A)
- Verona 96 Holy Family (A)
- Vicenza SALA III 13 Adoration of Magi
72 St Barbara (A?—copying
Boltraffio)
- Wantage (Berks), LADY WANTAGE LOCKINGE HOUSE
Madonna St John and Angels
- Wiesbaden. 91 Angel (M)

C PIAZZA (See Calisto)

PISANELLO

- School of Verona Circa 1385-1455 Follower of Al
tichiero influenced by Gentile da Fabriano
- Bergamo MORELLI 17 Profile of Leonello D Este
- London 776 Madonna with SS George and An
tony Abbot
1436 St Hubert
- Paris 1422^A Profile of (?) Ginevra D Este
- Verona S ANASTASIA R TRANSEPT Fresco—St
George and the Princess
S FERMO WALL L OF ENTRANCE Fresco—
Annunciation with SS George and Mi
chael

PREDIS (See Ambrogio)

PSEUDO BOCCACCINO (See Boccaccino)

ROMANINO.

School of Brescia 1485/6-1566 Pupil of Ferramola
Influenced by Giorgione Titian, Savoldo, and
Lotto

Alnwick Castle. DUKE OF NORTHUMBERLAND. Portrait
of Doctor seated at Table

Portrait of Knight in Armour

Arcore (near Monza). VITTADINI COLLECTION Ma-
donna

Bergamo. MORELLI, 98 Bust of Man

SIGNOR PICCINELLI SS Sebastian, Bar-
tholomew, James, and Stephen

CONTE SUARDI Young Woman holding
Bowl

S ALESSANDRO IN COLOVNA, L TRANSEPT
Assumption

Berlin. 151 Pieta

157 Madonna and Saints

HERR VON BECKERATH Youth against
Pillar

Two Medallion Heads from Frame to
early Padua Altarpiece

Brescia. GALLERIA MARTINENGO

Fresco—Christ at Emmaus

Fresco—Magdalen at feet of Christ

SS Paul, John, and other Saints

Portrait of Man in Fur

Exaltation of Cross

Christ bearing Cross

Nativity

Pietà

Coronation and Saints

GALLERIA TOSIO, 52 Bust of Man in
striped Jerkin

- Brescia (*Con*). DUOMO, SACRISTY Birth of Virgin
Visitation
S FAUSTINO WALL R OF DOOR Resurrection (?)
WALL L OF DOOR S Faustino and
Knights (?)
S FRANCESCO HIGH ALTAR Madonna and
Six Saints
FIFTH ALTAR, R Sposalizio
S GIOVANNI EVANGELISTA, CORPUS DOM-
INI CHAPPL Frescoes—St Luke, Christ
in House of Levi Raising of Lazarus,
St Apollonius Communicating 1521
FIFTH ALTAR, L Sposalizio
S MARIA IN CALCHPRA, SECOND ALTAR, R
St Apollonius Communicating
S SALVADORE Frescoes
- Budapest. 126 Head of Man
174 Bust of Man
HERR SANDOR LEDERER Madonna
- Cassel. 502^A St Peter
503 St Paul
- Cremona. DUOMO, R NAVE, OVER FOURTH AND FIFTH
ARCHES Frescoes—Christ before Pilate,
Flagellation, Crowning with Thorns
Mocking of Christ 1519-20
- Florence. UFFIZI 578 Bust of Boy
- Frankfort a/M. 43^A Portrait of Young Man
46 Old Man seated at Table
- Genoa. PALAZZO BRIGNOLE-SALE Bust of Prisoner
adoring Crucifix
- Glasgow. 67 Musicians in Landscape
- Hanover. KESTNER MUSEUM, 49 Ecce Homo
- High Legh Hall (Knutsford, Cheshire). Portrait of
J A di Aquaviva 1538

- Karlsruhe Bishop receiving the Blood of the Redeemer
 London 297 Polyptych 1525 2096 Portrait of Man
 CAPT G L HOLFORD Portrait of Lady
 LADY JEKYLL Bishop kneeling
 MR BRINSLEY MARLAY Man in fur
- Malpaga (Bergamask) INNER COURT OF CASTLE
 Fresco—Pope Paul II investing Colleoni as General
- Milan BRERA 98 Madonna
 COMM B CRESPI Christ bearing Cross
 SIGNOR SESSA SS Bernardino George and Francis
- Padua 663 Last Supper
 669 Altarpiece—Madonna and Saints 1513
- Palermo BARON CHIARAMONTE BORDONARO Sketch for a Nativity
- Petworth Park (Sussex) LORD LECONFIELD Duke of Urbino by Raphael
- Philadelphia, U S A MR JOHN G JOHNSON Madonna Bust of Young Man
- Potsdam SANSSOUCI Decapitation of Baptist
- Prague RUDOLFINUM 486 Portrait of Man
 TYNKIRCHE CHOIR Organ Shutters—
 Presentation
 Visitation
- Richmond (Surrey) SIR FREDERICK COOK LONG GALLERY 19 Madonna and Saints
- Rome CAPITOL 228 Head of Boy
 ACCADEMIA DI S LUCA Madonna
- Salò (Lago di Garda) DUOMO Saints and Donor
 S Bonaventura Angels and Donor
- Scotland GOSFORD HOUSE EARL OF WEMYSS Adoration of Shepherds
 Portrait of Man

- Stenico (Val Giudicaria, near Trent). CASTELLO Fresco
—Decorative Frieze
- Trent. CASTELLO Frescoes—STAIRCASE AND LOG-
GIA Ceilings and lunettes with various
compositions, 1531-2 INNER COURT
Charlemagne enthroned and rows of
Bishops as Frieze
- Venice. 708 Madonna
LADY LAYARD A Concert
- Verona. 180 St Jerome
S GIORGIO IN BRAIDA · Organ Shutters—
Story of St George 1540
- Villongo (Bergamask). Frescoes in open-air Chapel
- Wimborne (Dorset). LORD WIMBORNE, CANFORD
MANOR Pietà 1510
Sposalizio.

GREGORIO SCHIAVONE.

- School of Padua Active in the middle decades of the
fifteenth century Pupil and assistant of Squar-
cione
- Bergamo. LOCHIS, 159 S Alessio
161 St Jerome
- Berlin. 1162 Madonna
HERR GEH R VON KAUFMANN Madonna
- London. 630 Madonna and Saints
904 Madonna
- Padua. 657 Polyptych (in part)
DUOMO, SACRISTY: SS Francis and Antony
Abbot.
SS Louis and Antony of
Padua
- Paris. MME EDOUARD ANDRÉ: Madonna en-
throned between SS Peter Martyr and
Antony of Padua

- Turin. 162 Madonna and Putti
 Venice. CORRER, SALA II, 19 Madonna (?)
 Wimborne. CANFORD MANOR, LADY WIMBORNE Ma-
 donna

SODOMA (Giovanni Antonio Bazzi).

- School of Vercelli 1477-1549 Pupil of Spanzotti,
 but practically formed by Leonardo influenced
 somewhat by Fra Bartolommeo, and more by
 Raphael
- Arcore (near Monza). VITTADINI COLLECTION Ma-
 donna with Infant John
- Baltimore, U. S. A. MR HENRY WALTERS Holy Fam-
 ily
- Bergamo. MORELLI, 60 Madonna
 " 66 Fantastic Portrait of the
 Artist
- Berlin. 109 Charity
- Bologna. CONTESSA ZUCCHINI SOLIMEI Christ ap-
 pearing to His Mother after His Resur-
 rection
- Budapest. 90 Flagellation
- Buscot Park (Faringdon Berks). SIR ALEXANDER
 HENDERSON Madonna with Baptist, St
 Francis, and Tobias
- Corsham Court (Chippenham, Wilts). LORD METHUEN
 Ecce Homo
- Florence. PITTI, 374 Ecce Homo
 UFFIZI, 156 Ecce Homo
 1279 Banner — Sebastian, Ma-
 donna and Saints 1531
 MR B BERENSON Madonna in Landscape
 E
 MR H W CANNON, VILLA DOCCIA Dead
 Christ

- Florence (Con) MONTE OLIVETO FORMER REFECTORY
Fresco—Last Supper (fragment)
- Frankforta/M 42 Portrait of Lady
- Grosseto DUOMO Bier heads—Dead Christ Ma
donna in Glory
- Hamburg CONSUL WEBER Lucretia with two Men E
- Hanover KESTNER MUSEUM 35 Lucretia E
- High Legh Hall (Knutsford Cheshire) Holy Family
with SS Elizabeth and John
- London 1128 Child in the Circumcision by Sig
norelli
1144 Madonna and Saints
1337 Head of Christ
LORD BATTERSEA Madonna E
CAPTAIN G L HOLFORD DORCHESTER
House Holy Family E
SIR KENNETH MUIR MACKENZIE Ma
donna (?)
MR LUDWIG MOND St Jerome
Two Madonnas one against a green Cur
tain
MR J R SAUNDERS St Jerome
DUKE OF WESTMINSTER Holy Family
- Milan. BRERA 286 Holy Family and Angel E
CASTELLO 283 St Michael
POLDI PEZZOLI 576 Madonna with Bap
tist and St Catherine
COMM BENIGNO CRESPI Madonna L
DR GUSTAVO FRIZZONI Madonna (Frag
ment)
Magdalen
- MME GINOULHIAC Madonna
SIGNOR SILVESTRI Holy Family
S TOMASO SACRISTY Pietà
- Montalcino MUNICIPIO Banner of the Republic

- Monte Oliveto Maggiore. Frescoes in Cloister—Life of
St Benedict, Christ with Cross, Christ
at Column 1505-8
ON STAIRS Fresco—Coronation. 1505-8
RECEPTION ROOM OF SUPERIOR Fresco—
Head of Virgin 1505-8
- Montepulciano MUNICIPIO Holy Family and Infant
John
- Munich. 1073 Holy Family E
- Naples. Resurrection 1535
- Philadelphia, U. S. A. MR JOHN G JOHNSON Salva-
tor Mundi
- Pisa SALA VII, 28 Madonna and Saints 1542
DUOMO CHOIR Entombment 1540
Sacrifice of Isaac 1542
- Richmond (Surrey). SIR FREDERICK COOK, OCTAGON
ROOM, 84 St George and the Dragon
E
- Rome BORGHESE, 459 Holy Family
462 Pietà
FARNESINA, UPSTAIRS Frescoes—
Forge of Vulcan
Marriage of Alexander and Roxana
Family of Darius before Alexander
Alexander and Bucephalus
VATICAN, STANZA DELLA SFGNATURA Ceil-
ing Decoration enframing Raphael's
Tondi 1508
PRINCE CHIGI Story of Rhea Silvia E
DONNA LAURA MINGHETTI Holy Family
- S. Anna in Creta (near Pienza). REFECTORY Frescoes
—Miracle of Loaves and Fishes, Busts of
Saints, Pietà, Madonna and St Anne
with two Monks, Bishop and Monks,
Head of Christ 1503-4

- San Gemignano MUNICIPIO, CASSIERE Fresco—St
Ives 1507
PALAZZO DEL PODESTÀ, LOGGIA Fragments
of Fresco 1513
- Scotland GOSFORD HOUSE EARL OF WEMYSS Tondo
—Holy Family and Infant John E
- Siena. 326 Madonna with two Angels
327 Two kneeling members of a Confraternity
352 Fresco—Christ at Column
354 Judith
357 St Catherine
358 Sketch—Adoration of Magi
360 Madonna with two Angels
361 Pietà
401 Fresco—Agony in Garden
413 Deposition E
443 Fresco—Christ in Limbo
512 Nativity E
PALAZZO PUBBLICO, GROUND FLOOR UFFIZIO STATO CIVILE Fresco—Two Putti and an Eagle holding Shields
SALA DEL SINDACO Fresco—Resurrection
SALA DI MATRIMONIO Fresco—Madonna with SS Galgano and Ansano 1536
CORTE D ASSISE Frescoes—St Victor S Ansano Beato Bernardo Tolomei 1529-33
CHAPEL Holy Family with St Leonard
CHAPEL IN PIAZZA DEL CAMPO Fresco—Madonna with SS Sebastian and Bernardino 1539

- Siena (Con) CASA BAMBAGINI GALLETTI (VIA DI STALLOREGGI) *Fresco on façade—Pietà*
- PIAZZA TOLOMEI *Fresco—Holy Family with SS John Francis Roch and Crispin*
1530
- PORTA PISPINA *Fresco—Adoration of Shepherds* 1530-32
- CONFRATERNITÀ DELLA MADONNA SOTTO LE VOLTEDELLO SPEDALE *Holy Family*
- HOUSE OF ST CATHERINE LOWER CHAPEL OVER ALTAR *Fresco—Five Putti holding Curtain*
- S AGOSTINO PICCOLOMINI CHAPEL *Adoration of Magi*
- ORATORY OF S BERNARDINO *Frescoes—Presentation Visitation Coronation St Antony of Padua St Francis St Louis all 1518 Assumption* 1532
- CARMINE CHAPEL OF SACRAMENT *Birth of Virgin*
- S DOMENICO CHAPPL OF ST CATHERINE *Frescoes—Swoon of St Catherine Her Ecstasy St Catherine prays for Criminal Prophet Evangelist Decoration of Arches.*
SACRISTY *Banner—Assumption (?)*
CHAPEL OF ROSARY *The Eternal with SS Catherine Sigismund Dominic and Sebastian*
- S FRANCESCO SACRISTY *Putto and Angels*
- S GIACOMO SACRISTY *Christ bearing Cross (in small part)*
- CONFRATERNITÀ DI SS GIOVANNINO E GENNARO *Bier heads—Baptist S Bernardino Pietà Madonna.*

- Siena (*Con*) S MICHELE (FORMERLY S DONATO)
 Bierheads—Two paintings of the Trinity
 Pietà Madonna of Mercy
 MONISTERO DI S EUGENIO (VILLA GRICCI-
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ANDREA SOLARIO.

School of Milan Active 1493-1515 Pupil perhaps of his brother, the sculptor, Cristoforo but formed under Alvise Vivarini, finally influenced by Leonardo

- Barnard Castle. BOWES MUSEUM St Jerome
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Pavia. CERTOSA Assumption (left unfinished)
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SQUARCIONE.

Founder of Paduan School 1394-1474 Developed under influence of the Antique and of Donatello

- Berlin. 27^A Madonna
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 Paris. M STUERS Tondo—Madonna (?)

STEFANO (*See* ZEVIO)

TIMOTEO (*See* VITI)

TISI (BENVENUTO) (*See* GAROFALO)

FRANCESCO TORBIDO.

School of Verona Circa 1486—after 1546 Pupil of Liberale, influenced by Giorgione, Titian, and Giulio Romano

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- Munich. 1125 Portrait of Youth 1516
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- School of Ferrara Circa 1430-1495 Studied in the
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MR ROBERT BENSON Tondo—Flight into
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- Milan. BRERA, 1447 Christ on Cross (fragment)
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- Modena. St Antony of Padua
- Nantes. 411 Bishop
- New York. METROPOLITAN MUSEUM Baptist and St.
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- Paris. 1556 Pietà (Lunette)
 1557 St Antony of Padua
- Richmond (Surrey). SIR FREDERICK COOK, SMOKING
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- Rome. PRINCE COLOVNA Madonna with Child ly-
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- Vienna. 90 Dead Christ upheld by Angels

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- Englewood, New Jersey, U. S. A. MR D F PLATT.
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- Florence. PRINCE CORSINI Apollo
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- Glasgow. MR WILLIAM BEATTIE Man in pointed
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- Gubbio DUOMO ALTAR, L The Magdalen
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- Panshanger (Herts). Head of Young Woman (?)
- Paris. BARON GUSTAVE DE ROTHSCHILD Three
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VICOMTE DE SÉRINCOURT Bust of Young
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- Urbino DUCAL PALACE St. Roch
St Apollonia
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DUOMO, SACRISTY SS Thomas and Martin
Madonna and Saints (?)
Nativity (?)
- Venice. CORNER Plates with various mythological
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BATTISTA ZELOTTI.

School of Verona Circa 1532-1592 Pupil of Badile,
and of his uncle Paolo Farinati, influenced by
Brusasorci and Paolo Veronese

Brunswick Portrait of Lady

Castelfranco. S LIBERALF, SACRISTY Fragments of
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Cattajo (near Padua). Frescoes

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London. 1041 Vision of St Helena

MR LUDWIG MOND Justice

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LORD KINNAIRD Sacred Subject

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Thiene (Veneto). CASTELLO COLLEONI Frescoes

- Venice. DOGE'S PALACE, SALA DI TRÈ Two Panels
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- Vicenza. DUOMO, BETWEEN FIRST AND SECOND CHAP-
ELS R Miracle of Loaves and Fishes.
- Vienna. 391 Judith
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ZENALE

- School of Milan 1436-1526 Perhaps chiefly archi-
tect Pupil possibly of Butinone with whom he
worked in partnership influenced by Foppa and
Bramantino and later slightly by Leonardo
- Bergamo SIGNOR FRIZZONI SALIS Diptych—Michael
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- Milan. AMBROSIANA Triptych—Madonna Saints,
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BORRAMEO 30 Mocking of Christ. 1502
50 52 Annunciation
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Frescoes with Butinone—Perhaps the

- Milan (*Cont.*). Eternal, and the St Ambrose driving out the Arians are Zenale's, and possibly parts of the episodes wherein St Ambrose appears as Bishop 1489-1493
- Paris. 1545. Circumcision (?) 1491.
- Scotland. GOSFORD HOUSE, EARL OF WEMYSS: Two Apostles (perhaps by Butinone).
- Treviglio. S MARTINO, BEHIND HIGH ALTAR: Polyp-tych—SS Lucy, Catherine, Peter, Gustavus, the Magdalen, and a Bishop, and probably the heads of the Madonna and Child and of St Martin, the Resurrection, the Church Fathers, and the decorative framework are Zenale's, while the rest is Butinone's. 1485.

STEFANO DA ZEVIO.

School of Verona 1393 (?)—1451. Follower of Pisanello and Gentile da Fabriano.

- Berlin. PRINCESS VON BÜLOW: Madonna.
- Florence. MR B. BERENSON: Two small Saints
- Illasi (near Verona). PARISH CHURCH: Fresco—Madonna and Angels
- Milan. BRERA, 223 Adoration of Magi. 1435.
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 591. Hermit and Raven (?).
- Pavia. GALLERIA MALASPINA, 112 Handkerchief of St Veronica (?).
- Rome. COLONNA: Madonna and Angels.

- Verona 90 Madonna
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 S MARIA DELLA SCALA BELL TOWER Fres-
 coes—Life of S Filippo Benizzi
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 Crucifixion Christ
 Vienna CABINET I Predella—Stoning of Stephen (?)

MARCO ZOPPO

- School of Ferrara Circa 1440 1498 Pupil and imita-
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